昭和40年7月20日国鉄東局特別扱承認雑誌第2125号

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Japan Illustrated

The Japan Times
QUARTERLY MAGAZINE

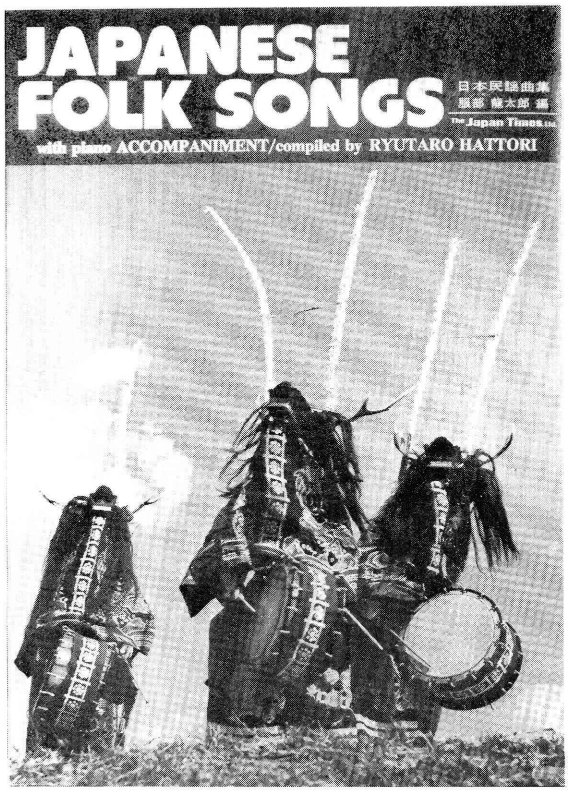
In This Issue

Bullet Train Travels West

Winter 1975 Vol. 13, No. 1



A handbook of the folk songs sung before 1900···
still sung today throughout Japan



JAPANESE FOLK SONGS

(Enlarged Edition)

with Western musical notes

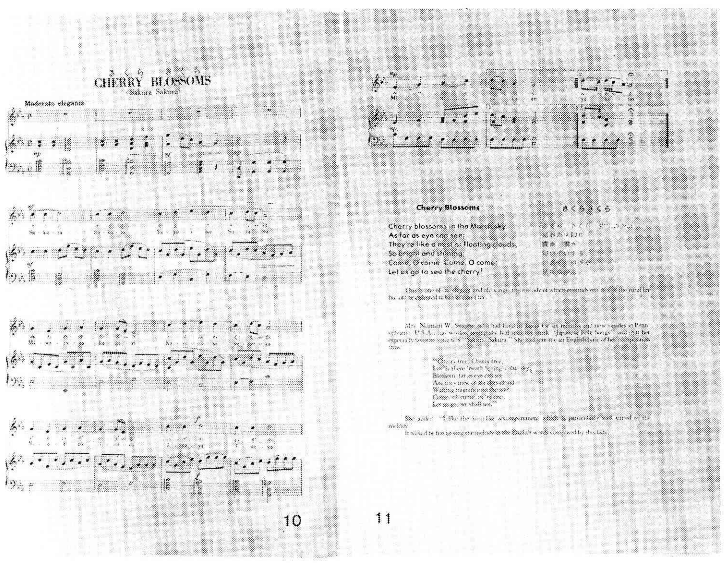
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Page: 168 pp
Size: 21.5 cm x 30.0 cm



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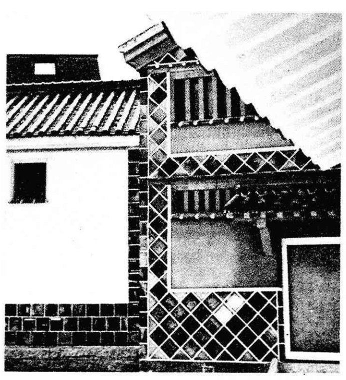
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Japan Illustrated

January 1975 (Vol. 13, No. 1)

CONTENTS



Cover photo: Some newer galleries of the Ohara Museum of Art in Kurashiki are designed in the characteristic granary style with mosaic tiles. (Photo by Nobuaki Fukui)

Editor: Wako Bono; Editorial Staff: Masami Suzui, Shinobu Sunaga, Masayuki Ishida, Junichi Saito
Layout: Koji Detake, Ranko Fukui

Published by The Japan Times, Ltd.
President: YOSHIO HIGASHIUCHI
HEAD OFFICE: 5-4, Shibaura 4-chome, Minato-ku, Tokyo, 108, Japan . . . . . Tel. 453-5311
OSAKA OFFICE: Yodoyabashi Bldg., 34, 1-chome, Nakanoshima, Kita-ku, Osaka, 530, Japan. Tel. 202-3591

DOMESTIC PRICE: ¥380 (postage ¥115) per copy.
Subscription rate (including postage): 1 year (4 issues) ¥1,980; 2 years (8 issues) ¥3,960; 3 years (12 issues) ¥5,940.
OVERSEAS PRICE: $2.50 per copy (including seamail postage)
Subscription rate (including seamail postage) 1 year: $10.00, 2 years: $19.00, 3 years: $28.00.
Printed in Japan by Dai Nippon Printing Co., Ltd.

Scenic Gems of Sanyo

By TAMOTSU OGATA



THE inauguration of the new western section of the Shinkansen bullet train line in March opens up a string of tourist spots which many busy travellers have so far tended to skip for lack of time.

The new 393-kilometer (240-mile) extension stretches from Okayama to Hakata, crossing the Kammon Strait that separates the main Japanese Island from the island of Kyushu. It runs through a number of interesting cities, of which Hiroshima stands out for the unique experience it went through 30 years ago. The region is called Sanyo.

The eastern terminal of the newly opened section, Okayama, is the capital of the prefecture bearing the same name. In feudal times, it was the headquarters of the wealthy Ikeda clan who ruled the region throughout the 270-year Tokugawa Shogunate era. The present head of the Ikeda family, who runs a private zoo, is the Emperor's son-in-law.

Okayama's main attraction is Korakuen, a spacious park laid out on a delta in the Asahi River that runs through the city. One of Japan's garden triad, Korakuen was built in the late 17th century by order of Lord Ikeda Tsunamasa.

The 30-acre garden, which took 14 years to complete, presents a fine specimen of traditional Japanese landscape architecture, with elaborately designed components such as ponds, hills, cherry and apricot orchards, miniature farms, pine and bamboo groves, shrines and scattered tea ceremony houses.

Streams with limpid water meander through the compounds. Visitors may rent tape recorders which explain details of the garden as they stroll through its spacious expanse.

The handsome Okayama Castle soaring a few miles away lends a fitting backdrop. The castle, first built in the late 16th century, used to serve as the headquarters of the successive heads of the Ikeda clan. Destroyed by World War II bombings, it was reconstructed in 1966 to join the ranks of many reinforced concrete castles. An adjoining museum houses a collection of heirlooms treasured by the heads of the Ikeda clan.

Korakuen makes full use of this castle and nearby hills as its backdrop — a style known as *shakkei* or "borrowed scenery," which is a traditional technique of Japanese landscape architecture.

A visit to this garden is a pleasing experience if one does not mind its unabashed artificiality. But, then, aren't the gardens of the Versailles Palace very artificial, too?

ONE wonders if there is any other town which has become a tourist mecca, as has Kurashiki, just on account of a small city block in it.

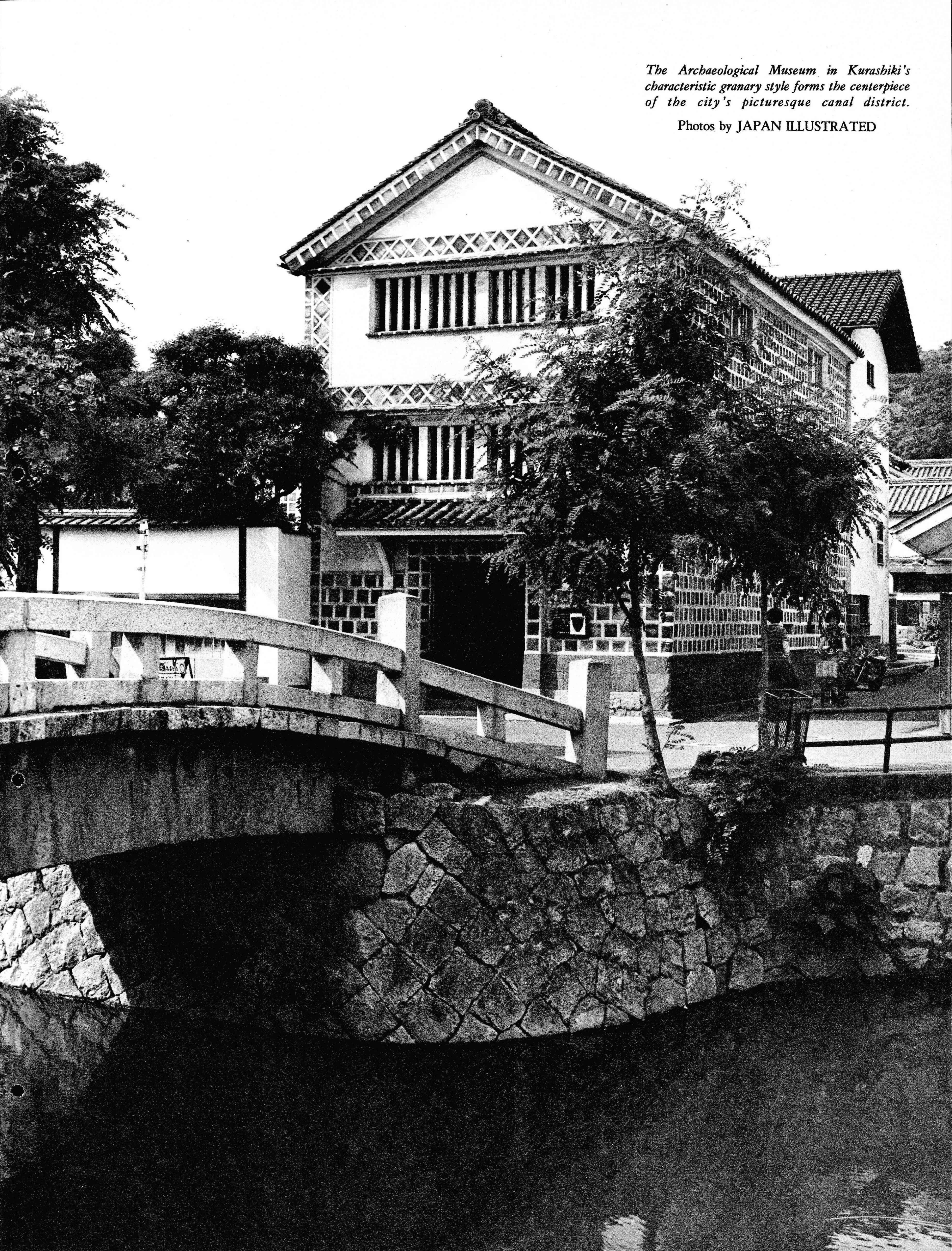
Kurashiki, a half-an-hour drive to the west from Okayama, has suddenly blossomed out as a major tourist spot in recent years. The phenomenon occurred around the time of Expo '70 in Osaka when a national wanderlust engulfed Japan. It has been accelerated since by the Japanese National Railways' "Discover Japan" campaign.

The city's chief attraction is a cluster of old houses and rice granaries lining a picturesque canal. Granite embankments, rows of weeping willows and arched stone bridges lend a somewhat exotic air to the scenery.

Continued



Enyotei, one of the tea arbors dotting Korakuen, commands a panoramic view of the spacious park with distant hills in the background.



The Archaeological Museum in Kurashiki's characteristic granary style forms the centerpiece of the city's picturesque canal district.

Photos by JAPAN ILLUSTRATED



The much-photographed Atomic Bomb Memorial Dome. The lone hemp palm tree with its lower part denuded is a living monument to the nuclear blast of three decades ago.

Kurashiki boasts thriving textile and heavy industries but its fame as a tourist spot far outweighs its importance as an industrial city. In olden times, Kurashiki used to be a prosperous commercial center of the region. Along the canal in the heart of the city barges once ferried grains and other goods to Inland Sea ports and beyond. On the banks of the waterway, a number of warehouses were built to store rice and other grains. These buildings and the houses of rich merchants, with their characteristic white-washed walls partly covered with black tiles laid in fancy mosaic patterns, have now become the pivot of the city's charm.

Many of these structures have been converted into museums and galleries. Outstanding among them is the Kurashiki Folk Craft Museum, consisting of four two-story remodelled rice granaries and housing thousands of folkcraft objects. The exhibits include ceramics, bamboo wares, rugs, fancy mats, woodenware, textiles and other specialities of the region. Another converted warehouse nearby houses myriad archaeological relics excavated in this part of Japan as well as Persian and Andean antiquities.

Also in this small city block stands the Ohara Museum of Art, founded in 1930 by the late Magosaburo Ohara, the founder of Kurashiki Spinning Co.

Ohara lived in the happy era of Japan's capitalist ascendancy when rich men were really rich. Like other captains of industry of these days, Ohara lavished his fortune on art collection — in his case paintings by outstanding European artists including El Greco, Van Gogh, Cezanne, Millet and Renoir.

The place is crowded by young and old. Any day of the week, one can see giggling youngsters having souvenir photographs taken beside a figure from Rodin's bronze Burgesses of Calais set on one side of the approach to the Greek style main gallery of the museum. The same sculptor's John the Baptist statue stands on the other side.

In commemoration of the museum's 30th anniversary, a new gallery was built in 1961 to house a collection of modern works by famous Japanese artists as well as antiquities from Egypt, Persia and Turkey. The museum has been further expanded in recent years with the addition of new wings — one for a collection of ceramic works by the late Cultural Order recipient Kenkichi Tomimoto, Bernard Leach, Shoji Hamada and others and another housing the woodcut prints of Shiko Munakata and stencil dyeing works by Keisuke Serizawa. The latest addition is the Asiatic Art Gallery.

The whole neighborhood is highly photogenic. Day in and day out, all manner of visitors — honey-mooning couples, high school students, old Nokyo peasants, office girls, long-haired artists, hippies from abroad — roam the canal-side streets, savoring the curious atmosphere of the old and new blended and concentrated in a little space.

An ivy-mantled coffee shop along the canal named El Greco pretends to be a legitimate part of the whole setting. Office girls make a point of having pictures taken with the El Greco signboard as the backdrop.

In Kurashiki, every visitor becomes photo-worthy. For a while, young people fancy themselves being cast in some movie roles.

A Japanese city best known in the rest of the world, Hiroshima today will strike the visitor by its hustle and bustle rather than by any vestiges of the atomic bombing that flattened it into a desert of rubble 30 years ago.

The town, which once became the graveyard of 200,000 people, teems with a population of more than half a million, a majority of whom know of the city's ghastly experience in 1945 only as a historical fact. Indeed, much water has since flowed under the Aioi Bridge, approximately the epicenter of the atomic explosion on August 6, 1945.

One stark monument to the blast, visible from miles afar, is the skeletonized Industrial Promotion Hall, now dubbed the Atomic Bomb Memorial Dome. Situated on the bank of the Motoyasu River, the once handsome building, originally designed by a Czech architect, remains a grim, solitary reminder of the nuclear devastation. Its crumbling brickwork was reinforced several years ago.

A part of the delta nearby has been turned into a park, centered around a memorial cenotaph dedicated to the bomb victims. The granite monument bears the controversial inscription: "Repose ye in peace, for (we) will not repeat the mistake."

A massive concrete vault covering the stone chest frames a distant view of the gutted dome. A perpetual torch burns nearby. This is the much photographed setting for the memorial service held annually on August 6. The park is dotted with a variety of monuments — a belfry, bronze statues of children, a clock tower, a monument in memory of the mobilized students, a fountain — all related to the theme of peace and hope.

Also on the pilgrim's itinerary is the Peace Memorial Museum which houses all kinds of frightful atom bomb mementos. The exhibits include a panoramic model of Hiroshima as it lay still after the blast, with only a few gutted concrete buildings standing in a sea of debris; plaster images of a few bleeding women and children hobbling along across a smoldering mass of debris; photographic panels showing the dead and dying and surviving citizens getting whatever little first aid available in the hopeless circumstances.

A large chunk of granite stands in the lobby, with a man's figure silhouetted on it — a spine-chilling proof of the searing heat and impact of the nuclear explosion.

Visitors file past the exhibits, silent, solemn and sad, some surreptitiously drying their eyes.

In the Peace Memorial Hall nearby, a 30-minute film is shown regularly, depicting the activities of Japanese medical teams taking care of an endless stream of bomb victims — a majority of them obviously hopeless cases — in the weeks that followed the bombing.

Picture panels describe the slow steps with which

Continued

This bridge that leads to the memorial park was designed by Isamu Noguchi, a Japanese-American sculptor.





The Kintai Bridge — a tribute to the skills of 17th-century samurai engineers.

Hiroshima rose from dark despair to regain the verve it displays today.

A poet celebrates the city's resurrection thus:

HIROSHIMA

A Song for August 6th, 1949

Out of the night that covered her
The stricken town began to stir, —
Out of bewilderment extreme,
The fierce vexation of a dream,
She raised herself in parching pain:
And no man heard her once complain.

It seemed, for what was gone for ever,
Speedily woke a new endeavour;
Sprang new radiance, new desire;
The stricken city rose to be
Not what has been but what will be.

Hiroshima! no finer pride
Did ever earthly city guide
Than yours, — to be the happy nest
Where the glad dove of peace may rest,
Where all may come from all the earth
To glory in mankind's rebirth.

Edmund Blunden

A flock of doves descend on the park's plaza and throng around toddling children for crumbs.

Iwakuni, the site of one of the few remaining U.S. military bases in Japan, is known for its almost sole attraction — a five-span arched bridge. Claimed to be an engineering feat, the Kintai Bridge was originally constructed in 1673 by order of Kikkawa Hiroyoshi, a feudal age governor of the province.

Before his time, primitive bridges that spanned the Nishiki River running through Iwakuni were washed away by flood time and again, all but paralyzing local traffic. Lord Kikkawa determined to do something about it.

Drawing inspiration from a landscape he came across in a travel book brought by a Chinese Buddhist monk then in exile in Nagasaki, he formed an idea of a new bridge and instructed his engineers to design what was to become the prototype of the magnificent bridge that graces Iwakuni's landscape today.

The original 200-meter-long bridge, with only its wooden girders replaced periodically but its masoned supports standing intact, withstood the annual rainy season floods for 276 years until it was washed away in 1950 following a rainstorm brought by Typhoon "Kesia." The present one was rebuilt three years later in exactly the same way as its prototype.

During summer months, cormorant fishing, with a tradition as old as the bridge itself, is performed on the limpid stream of the Nishiki River.

Providing a perfect backdrop for the bridge is the Iwakuni Castle soaring high atop a nearby hill. Reached by a cableway, the castle, reconstructed in 1962, commands a panoramic view of the city, harbor and the distant expanse of the inland sea.

Continued on page 10



The memorial cenotaph overhung by a massive vault, which is shaped after a figurine clay saddle.

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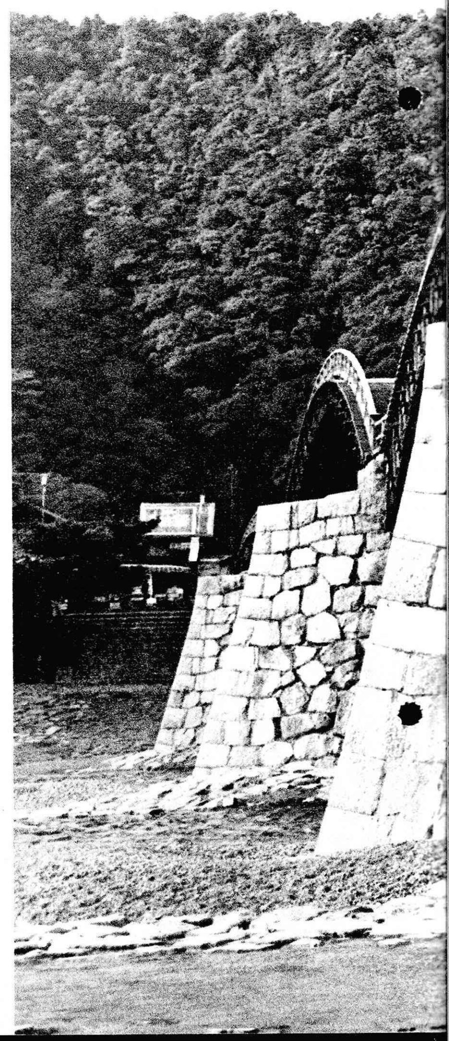
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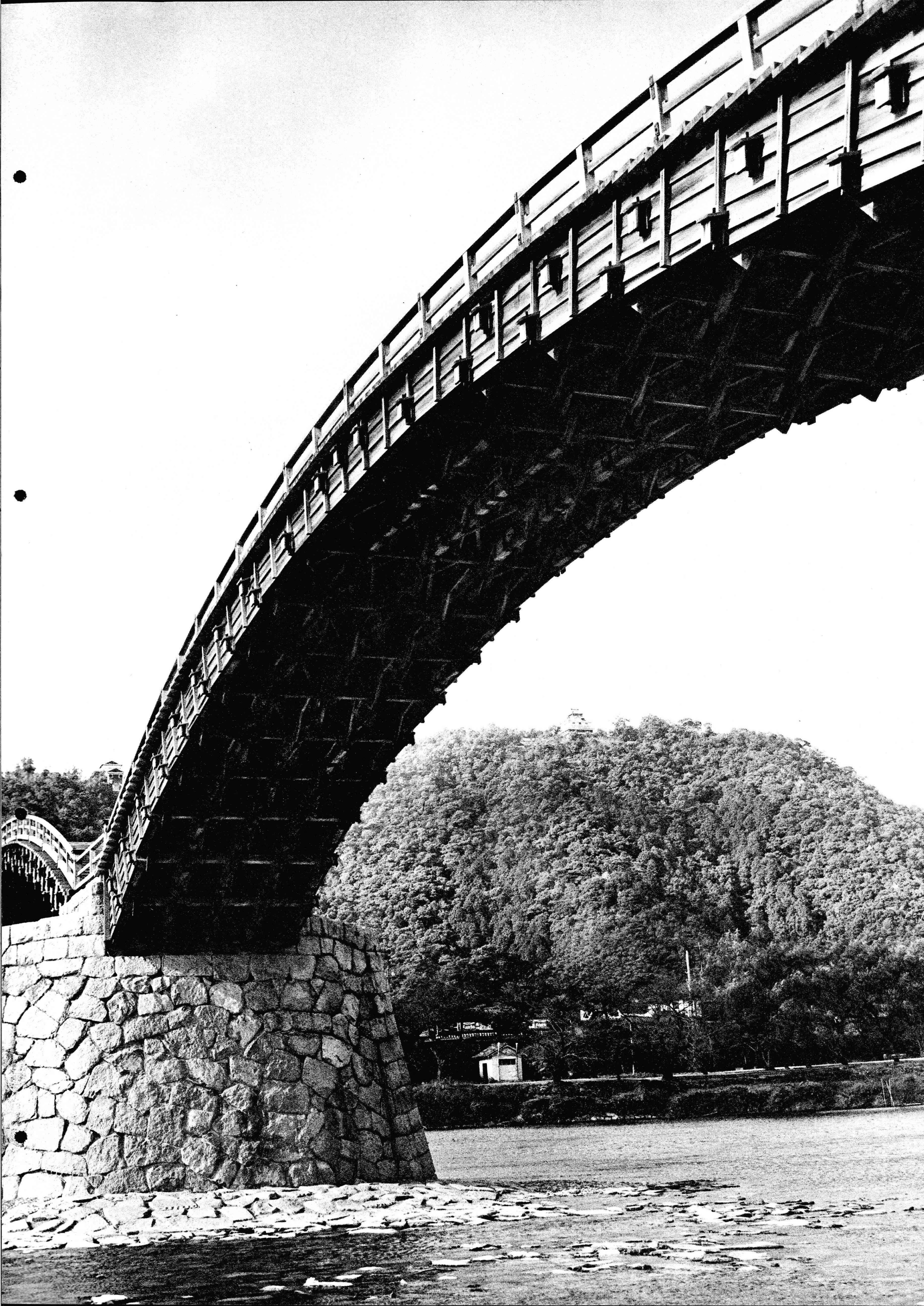
Providing a perfect backdrop for the bridge is the Iwakuni Castle soaring high atop a nearby hill. Reached by a cableway, the castle, reconstructed in 1962, commands a panoramic view of the city, harbor and the distant expanse of the inland sea.

Continued on page 10



The memorial cenotaph overhung by a massive vault, which is shaped after a figurine clay saddle.









Continued from page 6

IN the Bay of Hiroshima lies an islet called Miyajima (lit. Shrine Island). Accessible from the mainland by a 10-minute ferry boat ride, Miyajima is famed as one of Japan's scenic trio and forms the centerpiece, so to speak, of the Seto Inland Sea National Park.

A year-round tourist mecca, the islet centers around the Itsukushima Shrine with its superb architecture. An institution of very ancient origin with records dating back to the 9th century, the Itsukushima Shrine comprises a number of Shinto sanctuaries including the main hall and small subsidiary shrines, all linked by roofed wooden corridors. The whole complex is built on wooden supports planted on a shallow beach so that at full tide, the entire edifice appears as if it were afloat. For its unique architectural style, the structure is designated as a national treasure.

The shrine is so designed that pilgrims may visit it by boat through the massive *torii* gate planted a few hundred yards in the offing. The vermilion gate made of camphor wood is the largest of the kind in Japan. As the tide begins to flow, ripples reflect the rays of the sun against the vermilion pillars of the halls and corridors, creating a fantastic play of light — a perfect subject for shutterbugs.

Miyajima is a year-round resort. In summer, it offers excellent beaches for sea-bathing. In spring, cherry blossoms adorn the superb landscape. In autumn, the hills behind the shrine turn ablaze with crimson foliage. Infrequent snowfalls turn the island into something out of this world. Tame deer add to the charm of the island's fascinating scenery.

An old religious regulation, observed until the opening of Japan to the rest of the world a century ago, forbade both deaths and births to occur on the island. Although this restriction is no longer in force, the dead are not buried on the island. Instead, they are sent to the opposite shore where the bereaved family must remain for some time to undergo ceremonial purification.

Visitors with a couple of extra hours to spare would do well to try an ascent of Mt. Misen, the highest peak on the island. The summit, 1,700 feet above the sea level, commands a breath-taking view of Hirohsima, the inland sea and even a glimpse of Shikoku Island to the south. A two-section ropeway system facilitates the trip.



Opposite page: The rows of granite lanterns form the approach to the exclusive cemetery of the generations of the Mori clan samurai who ruled the region in feudal times. Left: Granite monument in memory of St. Xavier in Yamaguchi. Below: The Torii gate off Miyajima.



FARTHER toward the western terminus of the extended Shinkansen is Yamaguchi, the prefectural capital.

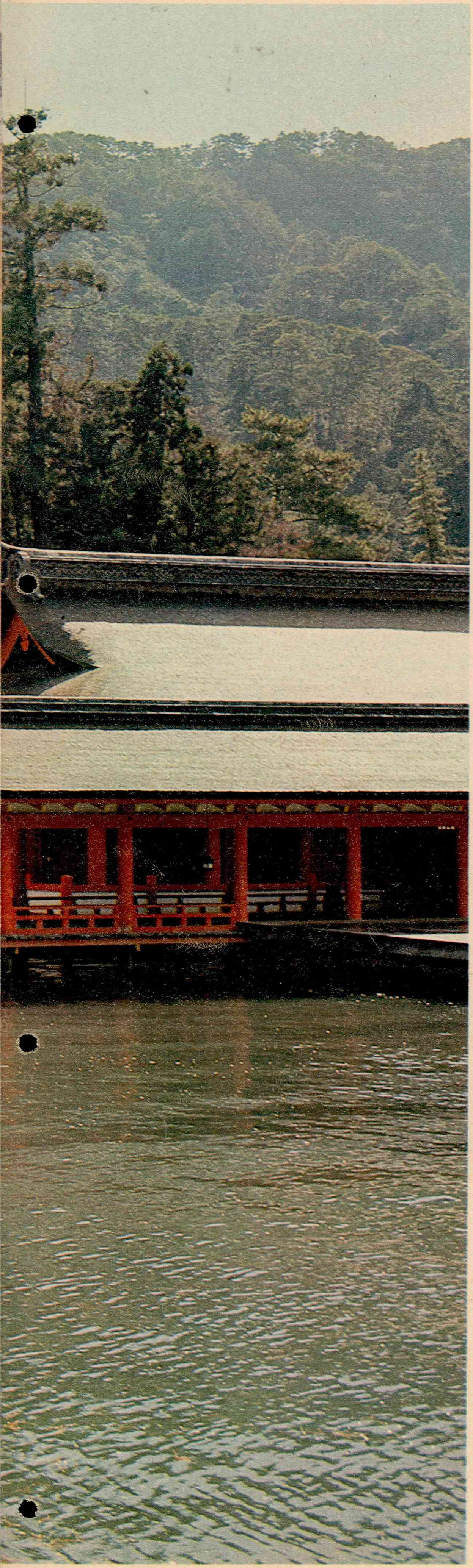
The city is the site of St. Xavier's Memorial Cathedral, built in 1952 to honor the memory of the Jesuit missionary credited with first introducing Christianity to Japan in mid-16th century. It was in Yamaguchi that St. Xavier started his evangelical work with the blessing of the local feudal lord, who granted him the Daidoji Temple for use as a church. At this site stands a tall granite monument, built in the shape of a cross, with Xavier's bust embedded in the center.

Up north on the Japan Sea side is Hagi, the capital of the Mori clan's feudal domain during most of the Tokugawa Era. One of the few Japanese cities of any consequence which were spared World War II bombings, Hagi retains complete city blocks with ancient residences once inhabited by elite samurai retainers of the Mori clan.

The city was also the birthplace of prominent revolutionaries who played key roles in pushing the 1868 Restoration and later leading the new imperial government.

On the sight-seeing itinerary in Hagi is an unpretentious two-room village school, where some of these revolutionaries received instruction from Yoshida Shoin, a loyalist scholar. Yoshida, who was executed by the Tokugawa Shogunate authorities in 1859, is mentioned in Robert Louis Stevenson's short sketch in his Familiar Studies of Men and Books.







Left: The sprawling edifice of the Itsukushima Shrine at high tide. Above: All the woodwork of the shrine's "floating" corridors are painted in cinnabar red.



Bullet Train Travels West

Photos by NOBUAKI FUKUI

TEN years have elapsed since the Japanese National Railways' new trunk line called the "Shinkansen" was opened between Tokyo and Shin (New) Osaka, a distance of about 515 kilometers. The historic event took place on October 1, 1964, the year of the Tokyo Olympic Games.

In 1972, the line was extended from Shin Osaka to Okayama — a distance of 164 kilometers.

During the 10 years of its operation, the Shinkansen's "Bullet Trains" carried an aggregate total of 755 million passengers over an extended distance of 292 million kilometers. It has become the JNR's best money earner.

Although these astronomical figures alone are amazing enough, there is another record which the Shinkansen has established and which has never been duplicated in the annals of railway transportation. There has not been a single accident on the line entailing human casualties during the Shinkansen's 10-year history. This goes to prove that the JNR has taken the utmost care to see that all safety precautions are complete on all the trains which run at an average speed of 170 kilometers an hour.

Now, the Shinkansen will be extended by another 393 kilometers — between Okayama and Hakata in Kyushu. Opening is scheduled for March 10.

With the opening of the new section of the line, the Shinkansen will be more than 1,000 kilometers long and become virtually the main artery of railway transportation in Japan.

Because of the numerous tunnels the trains must go through on the new line, this section has been nicknamed the "Tunnel Shinkansen". Indeed, of the 393 kilometers between Okayama and Hakata, a total of 221 kilometers or 55.5 per cent runs through tunnels.

When the new line is opened, trains with 16 carriages will ply the distance at a maximum speed of 210 kilometers an hour. The average speed will be 170 kilometers an hour. The carriages, tracks and all other railway facilities have been designed so that eventually, the trains will be able to run at a maximum speed of 260 kilometers an hour.

Let us explain here some of the new innovations that have been developed by the JNR to ensure complete safety in high speed operation of Shinkansen trains.

Powerful Motors

In 1973, the JNR completed a new pilot train capable of running at 260 kilometers an hour. It



is currently undergoing test runs and although it is similar in outward appearance to conventional trains currently in operation, vast technological improvements have been made on it.

The new model is considerably more powerful than its current counterparts. The output of the electric motors of this new model, installed on every other carriage, is 275 KW each as compared with the 185 KW output of the motors in the conventional unit. Shinkansen trains are driven, not by a single giant engine as many people imagine but by a number of electric motors mounted on every other of the carriages forming a train.

When the Shinkansen network is enlarged in the future to cover hilly regions and districts where there are many tunnels and slopes, the new train will be able to run at normal speed even in such terrain. Improvements have also been made on the chassis and pantographs in order to ensure safety during high speed runs.

Another technological innovation made to increase the speed of the train is the reduction of its weight. The carriages currently in operation are made of welded steel and each weighs about 10.5 tons. The new model, however, is made of light alloy and weighs only 7.5 tons. Technical improvements have also been made on the train to ensure safe operation in extremely cold and snowy regions.

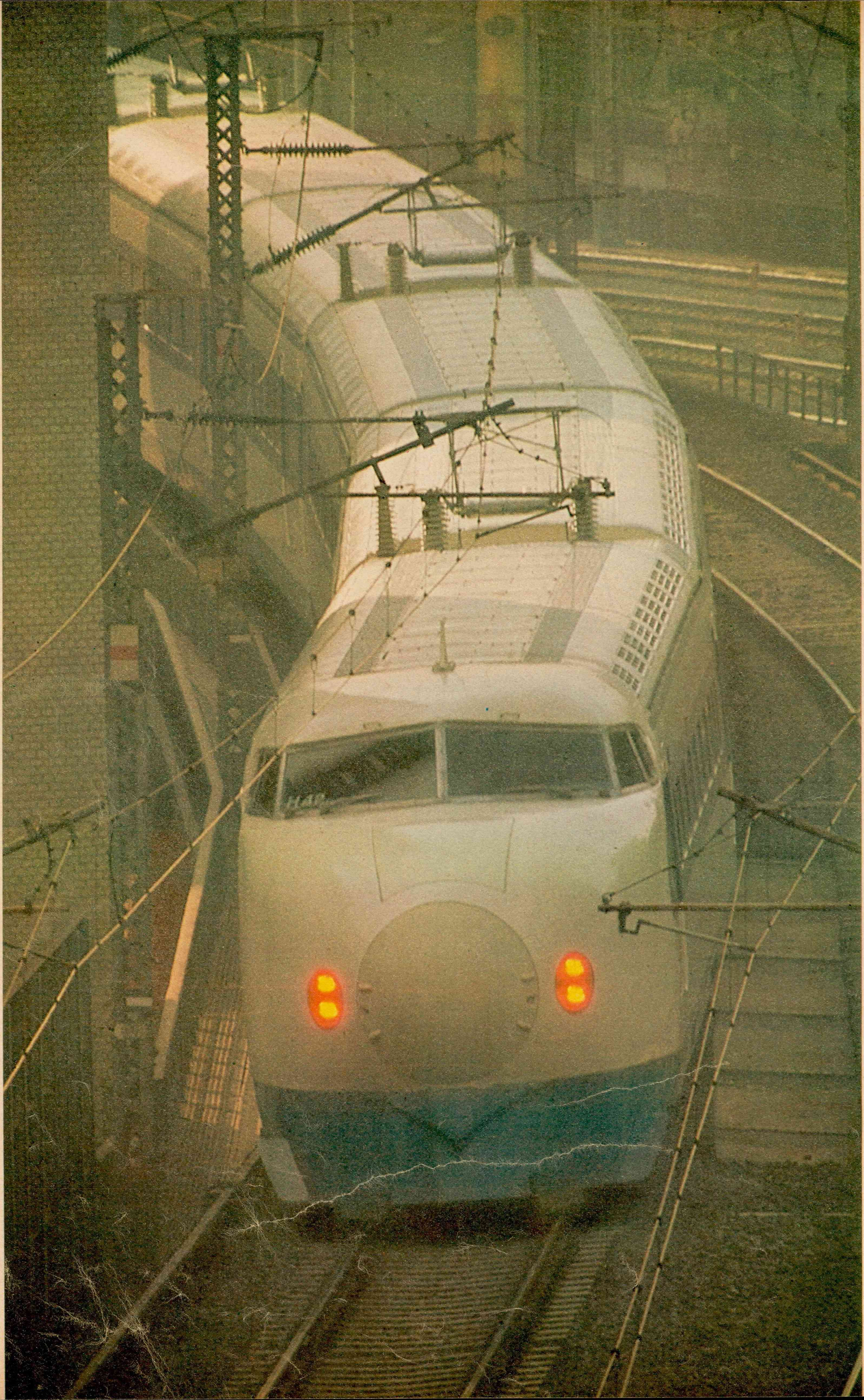
New Technology for Safety

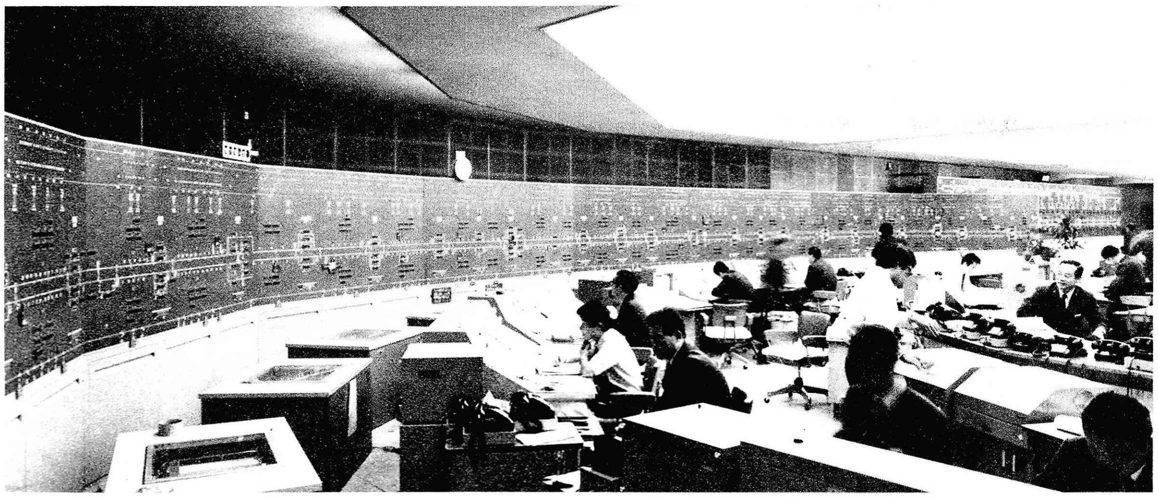
In order to ensure safe operation on the Shinkansen, the JNR regularly runs two types of test cars on the line to check electric and track facilities for any signs of trouble. This is the main reason why the line's record has been free of casualties.

To enhance the safety factor further, the JNR has developed unique test vehicles which do the work of the electric and track test cars simultaneously. Consisting of seven carriages, the testing train has a maximum speed of 210 kilometers an hour. All the carriages are equipped with sophisticated measuring instruments capable of checking all the required points in the electric facilities and tracks.

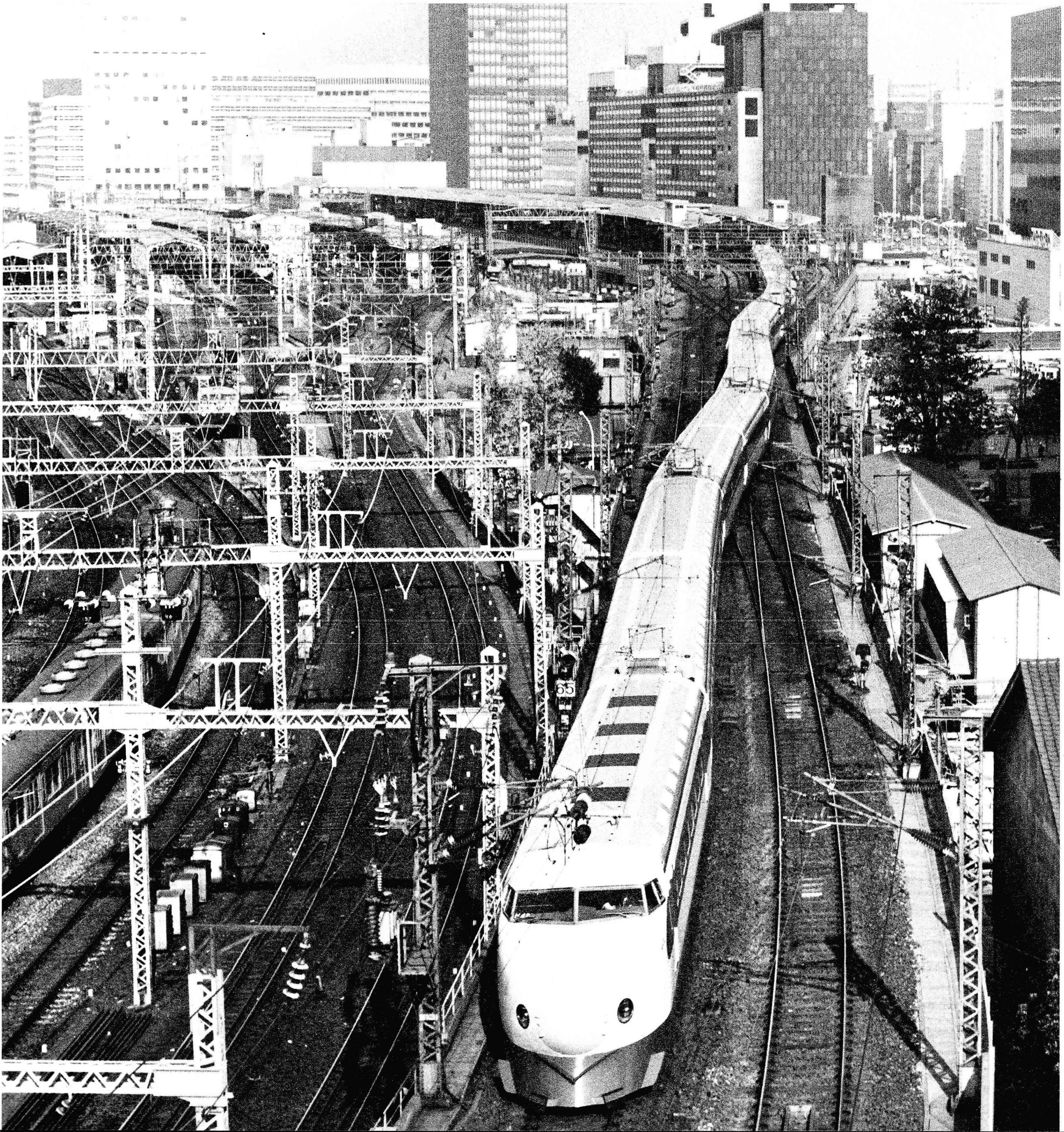
Another innovation, said to be the first ever developed in the world, is a high-efficiency device installed in the new testing train which is able to measure the wear and abrasion of the trolley lines while the car is travelling at high speed.

This new testing train will be put into operation after March and it is expected to go a long way in enhancing the safety factor of the Shinkansen.



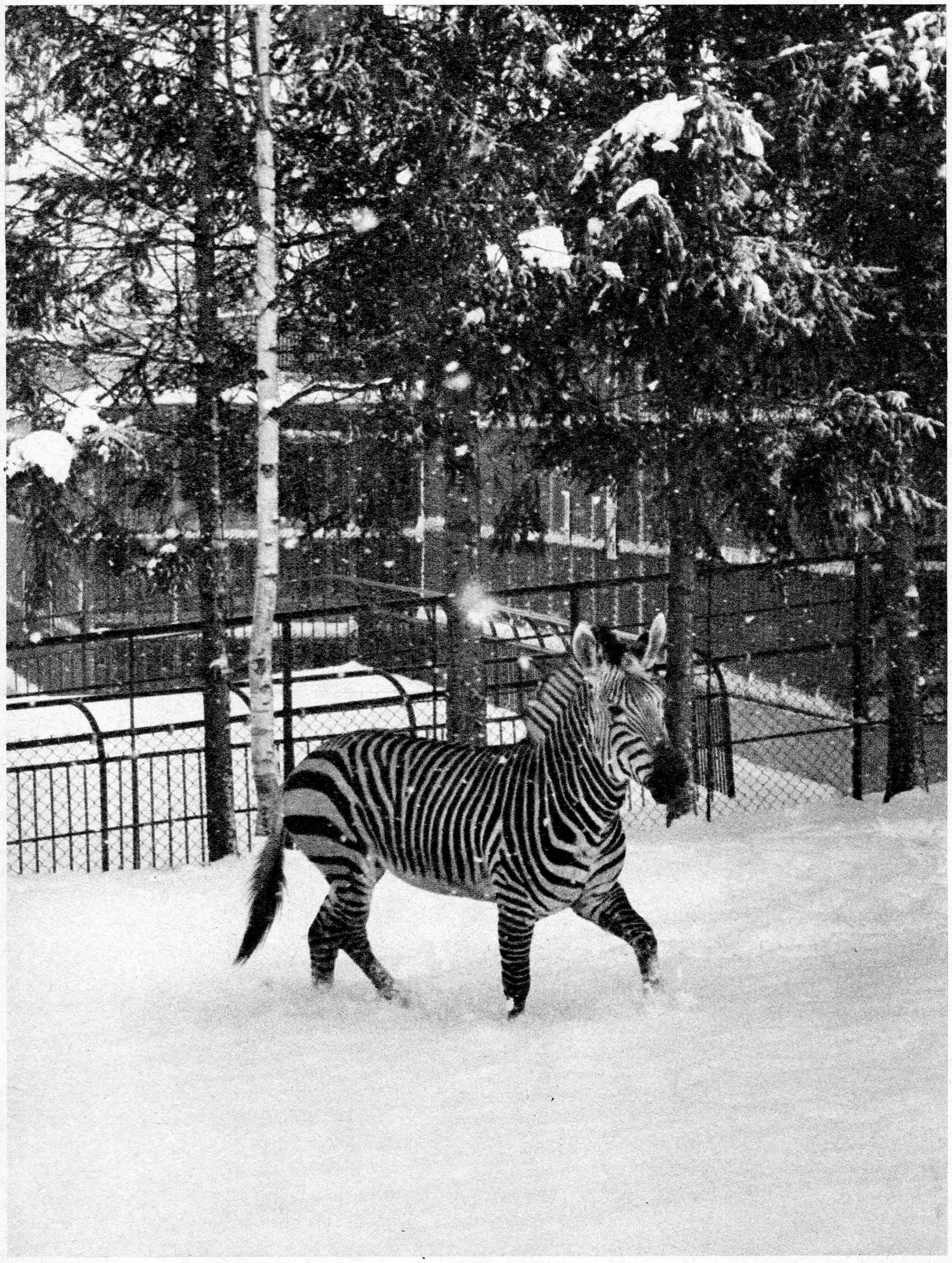


Opposite page: The Bullet Train streaks its way for its destination 500 miles to the west. Left: An overall view of the CTC Center in Tokyo, where a complex of computers regulates the movement of all trains running on the Shinkansen Line. CTC stands for Centralized Traffic Control. Below: A Shinkansen train runs through downtown Tokyo heading for Okayama. Starting March 10 the destination will be Hakata, 660 miles away.



Hippos, Elephants Thrive in Snowy Zoo

Photos, story by YASUO MITSUZAWA
Superintendent of the Asahiyama Zoo in Hokkaido







A variety of animals native to tropical forests in Africa, India and other equatorial countries are thriving in the cold climate of Hokkaido, Japan's northernmost island, where the temperature sometimes drops to 40 degrees below zero in midwinter.

The animals are the denizens of Asahiyama Zoo, in the city of Asahikawa, Hokkaido. The zoo was founded in 1967 and is located at 142 degrees 22 minutes of east longitude and 43 degrees 46 minutes of north latitude. It covers an area of 170,000 square meters. A total of 970 animals representing 121 different species are kept at the zoo, which is one of the main attractions for the citizens of Asahikawa.

Among the tropical animals at the zoo which are the delight of children are elephants, both African and Indian, giraffes, hippopotami and zebras. The fecundity of the animals does not seem to be affected too much by the cold clime of Hokkaido because there have been two instances in which offspring of the animals have been born in the zoo.

In May 1971, a male giraffe was born to two Masai giraffes (the father was nine years old and the mother was eight) followed by the birth of a female baby in July 1973. To a pair of hippopotami (seven and eight years old respectively) was born a female hippo in December 1971, followed by a male in October 1972 and another male infant in January 1974. An Indian elephant is currently pregnant.

The city of Asahikawa, where the Asahiyama Zoo is located, is covered with snow for about five months from late November to early April. Snow piles up to a depth of about one meter on the average, and because the city is located approximately in the center of the island, the continental climate creates a severely cold winter compared with coastal regions. The coldest day recorded in the city was on January 25, 1902 when the thermometer plummeted down to 41 degrees below zero. In recent years, however, it is quite rare for the temperature to drop to 25 degrees below freezing point in winter. During the entire winter, the temperature drops to lower than 10 degrees below zero only about an average of 30 to 50 days. On the other hand, it is terribly hot in summer, with the mercury sometimes hovering above 35 degrees C.

Because of this tremendous difference in temperature in winter and summer, the zoo is faced with numerous difficulties in keeping both arctic and equatorial animals in the same enclosure. However, thanks to the efforts of the zoo personnel, it has managed to keep animals of these two different types of habitats.

With the exception of reptiles, most tropical animals seem to be quite adaptable to the changes in climate. This is particularly true in regard to mammals. Depending on the way they are trained, they become easily accustomed to a temperature of about 10 degrees below zero and even frolic around in the snow.



Large animals such as elephants and hippopotami seem to be particularly immune to the cold, although they are not covered with hair like other animals of the arctic zone. This is probably due to their immense body area as well as the training they undergo to make them accustomed to the cold. They are led out regularly from their cages in winter for walks around the compounds of the zoo, particularly on cold days. On warm days, they are also led out to take in the sunshine. This training not only helps them to build up a strong resistance against the cold but also provides them with sufficient exercise during the long winter months when they are prone to suffer from lack of body movements.

According to my observation of tropical animals, they seem to like the cold climate. It is not rare to see elephants, giraffes, hippopotami and zebras playing in the snow. Indian elephants are especially frolicsome. There is an outdoor pool in the zoo which is filled with water in summer and which the animals use to bathe and play. In winter, since the pool freezes over, it is emptied of water. The elephants frequently slide down the sloping sides of the dry pool like children sliding down a sliding bed. I often see them scoop up snow with their trunks and spray it over their entire body instead of water.

The natural habitat of hippopotami is water. These great animals are said to have weak



resistance against the cold, but this is not the case in our zoo. When they are led out from their indoor pool to be taken for a walk outside, they always shake off all the water on their bodies, like a dog shaking off the water from his body after a dip. Thus, there is no fear of frozen water clinging to their bodies and creating cracks on their hides. These animals too, like to play in the snow. When they return to their cages, they always plunge into the indoor pool where the water is kept at an average temperature of 20 degrees C.

The sight of equatorial animals such as elephants sliding down into the dry pool, hippopotami playing in the snow, and giraffes and zebras romping around the snow-covered precincts of the zoo, is a sight that can only be witnessed in zoos located in the extreme north where the winter is severe.

However, these animals, after all, are natives of tropical climes. No matter how much they have become accustomed to the cold, their quarters, at least, must be kept warm. The temperature in their cages are generally kept at about 30 to 40 degrees C. Whenever they are taken outside, they instinctively go through the motion of going outside and inside their cages several times to get accustomed to the sudden change in temperature. If they abruptly go out from their cages, which have a temperature of 30 to 40 degrees, they may suffer a heart attack.





Peasant Troupes Keep Up Ancient Noh Traditions

Photos by TADAHISA SAKURAI; Story by MASAHIRO NISHITSUNOI





NOH, the traditional Japanese theatrical art with a history dating back to the 15th century, is one of the most unique forms of stage art in the world. Noh can be descrived as an almost metaphysical art; both the expressions employed by the actors and the stage set and properties are entirely bereft of superfluity. Most Noh plays are contemplative, with rich religious overtones.

There are about 1,800 Noh chants extant today and the repertory includes some 230 plays. Kyogen, which is included in the genre of Noh but which places rather more emphasis on comicality, has about 260 plays. Only professional actors are able to perform all of these plays.

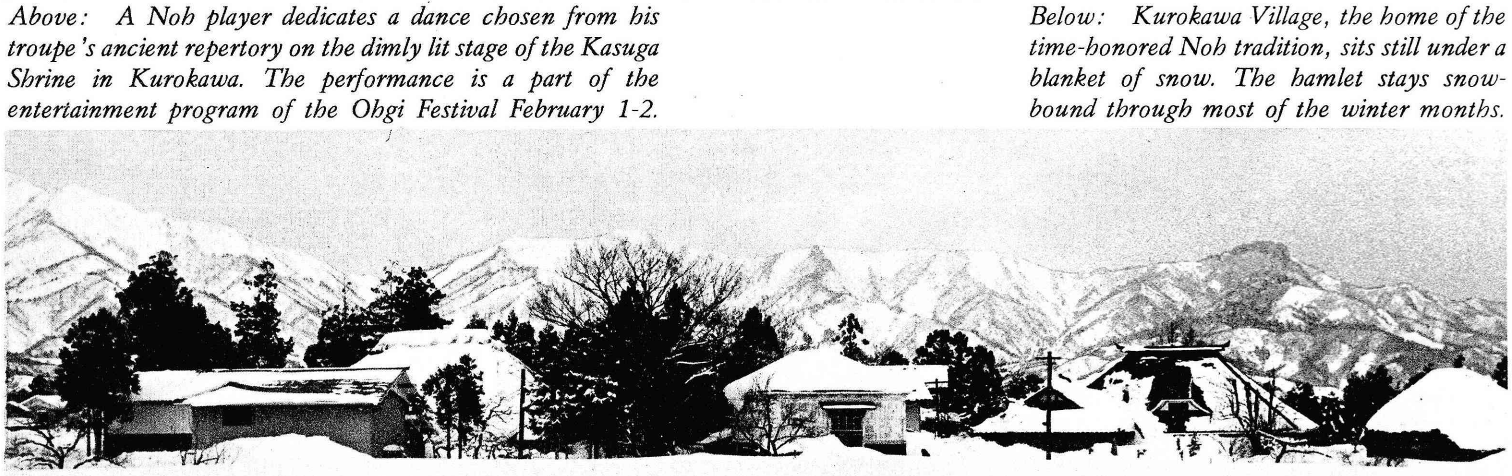
There are five different schools of Noh in existence today — Kanze, Hosho, Konparu, Kongo and Kita. These five had been officially recognized at the beginning of the 17th century by the Tokugawa Shogunate. Prior to this, there were many Noh troupes scattered throughout the country but through the years, almost all of these independent groups were gradually absorbed into the five major schools. Today, the Noh world is represented by these five schools.

Continued on page 26



Above: A Noh player dedicates a dance chosen from his troupe's ancient repertory on the dimly lit stage of the Kasuga Shrine in Kurokawa. The performance is a part of the entertainment program of the Ohgi Festival February 1-2.

Below: Kurokawa Village, the home of the time-honored Noh tradition, sits still under a blanket of snow. The hamlet stays snow-bound through most of the winter months.





Members of a Noh troupe of Kurokawa trudge across the field of snow toward the village shrine to take part in the annual dedicatory performance.

Continued from page 23

AN epoch-making event which shook the Noh circles in Japan happened in 1910 when it was discovered that a form of old Noh was still being performed in a remote rice country village by simple peasants! It was the Kurokawa Noh, performed for centuries in the village of Kurokawa, far from the centers of arts and culture such as Kyoto and Tokyo.

The village of Kurokawa is located 250 miles north-northeast of Tokyo in the sparsely populated Shonai Plain. Even today, the place is hard to reach.

Kurokawa Noh performances are dedicated to Shinto gods during village festivals. It is performed regularly six times a year, on February 1-2, March 23, end of April, May 3, June 25 and November 23. Aside from these, the actors travel to other districts for special performances twice a year.

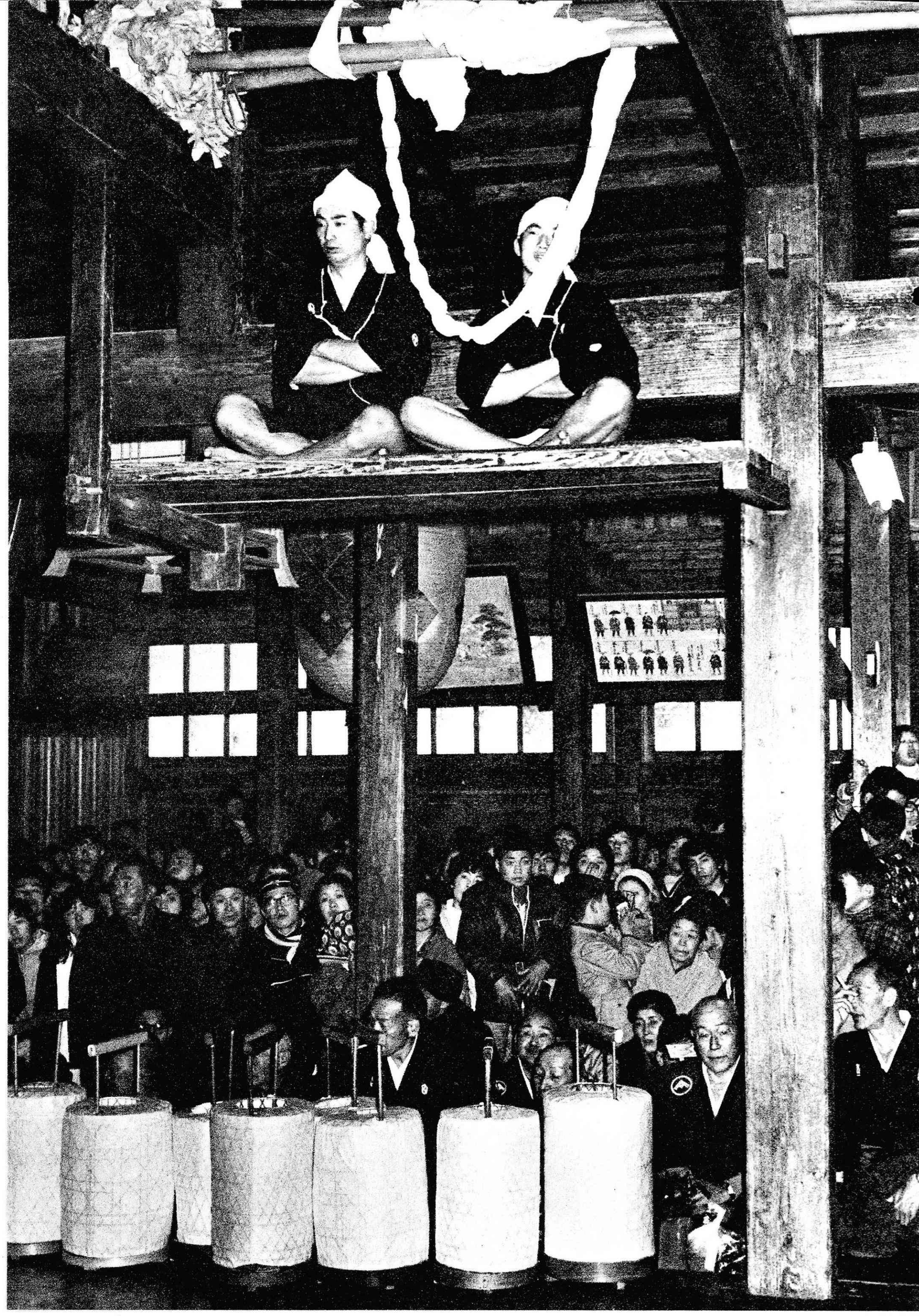
Traditions of Kurokawa Noh have been kept alive by two competing troupes and their combined repertory includes as many as 540 plays. About 100 of these can be presented at instant notice.

Kurokawa Noh is staged on the largest scale on the occasion of the Ohgi Festival, February 1-2, when the village is usually covered with deep snow.

In accordance with ages-old tradition, the icon of the local Shinto shrine is transported to the home of the shrine guardian early on the morning of February 1. That night, five Noh plays and four Kyogen plays are performed on the makeshift, candle-lit stage.

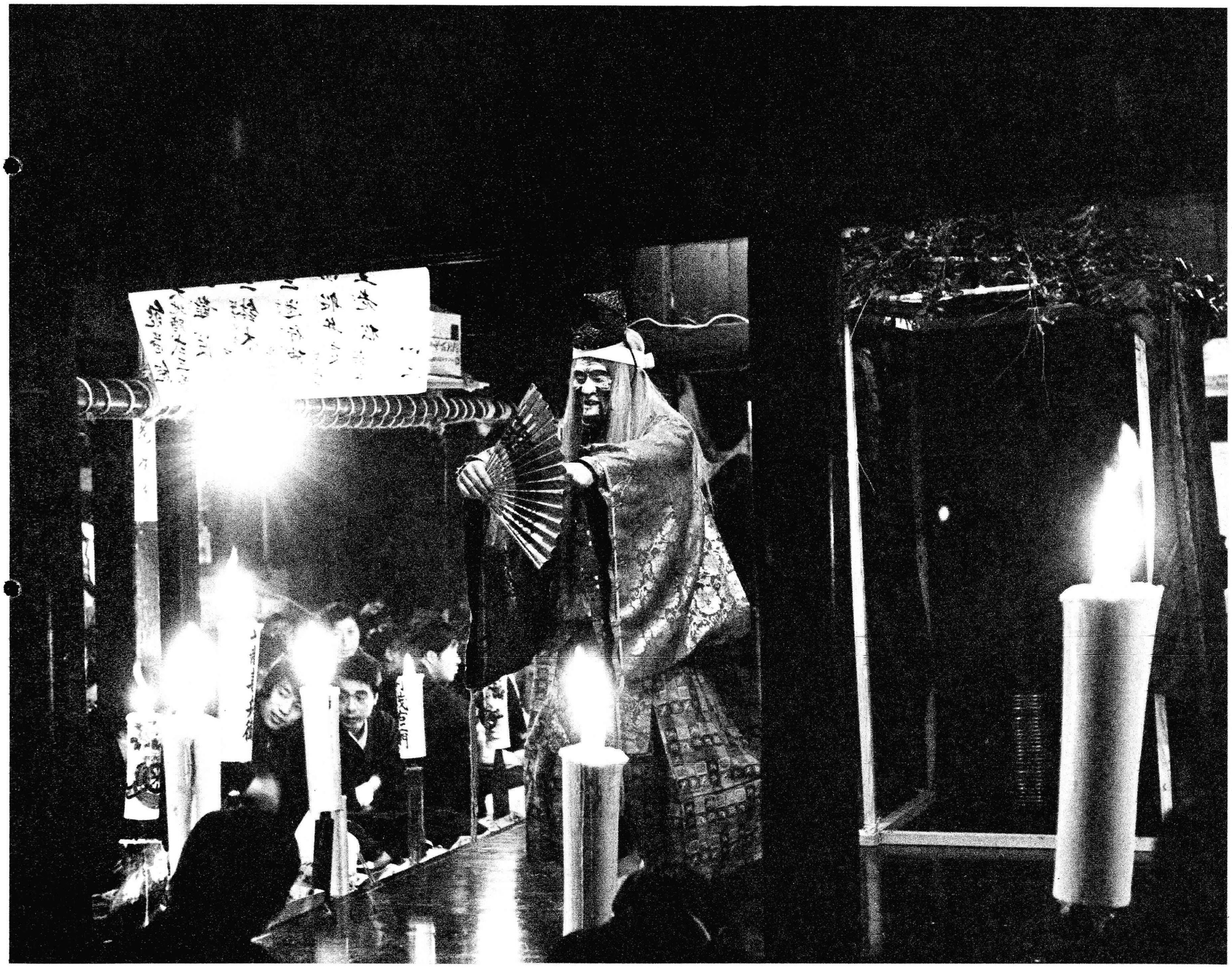
The following day, the icon is returned to the shrine and the troupes perform two Noh plays on the shrine stage. Three Noh dances peculiar to this locality are then performed for soliciting divine favors for the local community.

Art experts maintain that Kurokawa Noh, although played by nonprofessional performers, are by no means inferior to the professional five major schools of Noh in point of repertory, costumes and masks used, stage direction and overall artistic quality of performance.





Above: Two young men sit triumphantly on the ledge of Kasuga Shrine's Noh theater after winning in a mock shinning up competition. The game, held at the end of the Noh program, is played by younger members of the two Noh troupes of Kurokawa. Below: This five-year-old boy performs the ritual dance "Daichi Fumi" in the annual Ohgi Festival program at Kasuga Shrine.





Above: A scene from the Noh program held at the Kasuga Shrine Noh stage on February 2. Below: These are members of the chanting team of one of the two Kurokawa Noh companies. All amateurs, they volunteer for the service, proud of the unique cultural tradition of their community.









A few more colorful plays presented at the home of a Kurokawa villager on February 1. A makeshift stage is set up for this festival event. A large number of masks and gorgeous costumes inherited by the community through successive generations have helped preserve the traditions of Kurokawa's unique theater art.

Snow
A Thing of Beauty

Photos, story by KIHEI TAKAHASHI

BECAUSE I was born and grew up in a snowy country, I had thought I knew much about snow. It was not until I read the book ''Snow Crystals'' by Wilson Alwyn Bentley for the first time that I realized afresh how beautiful snow crystals are.

This was about 40 years ago, and at that time, I wondered why the fallen snow — a mass of these beautiful crystals — presents such a monotonous view. I soon began to think that perhaps I lacked enough interest in fallen snow and failed to see the beauty which was there.

Since then, I made a point of taking a good look at the fallen snow, and gradually found out that more often than not, it presents various artistically pretty forms, depending on conditions at the time the snow falls. As it so happened that I began to take interest in photography at that time, I made up my mind to keep on photographing the beautiful forms of snow throughout my life, following in Bentley's footsteps. This is how I started taking pictures of snow.

Fortunately, I was engaged in a research on snowbreak forests and snow damage to forest and this occupation of mine helped me a great deal in pursuing my new hobby.

From then on, I spent every spare moment crisscrossing snow-covered fields and mountains to photograph artistic forms of snow. As time went by, I came to acquire a peculiar ability to foretell what forms of snow I could find when and where. Whenever I went out into a snow-covered field or mountain, I felt a great delight just like a seasoned angler going out with a rod and line. Moreover, once in a while, I was elated as no angler could ever have been. That is, whenever I came upon a snow scene I had never witnessed before, I was filled with profound joy as if an angler had caught a giant whale with a rod and line!

Be that as it may, more than three decades have already elapsed as I have continued to photograph snow, and my snow photos now number as many as 20,000.

Having been engaged for many years in snow-related work by occupation and snow photography as hobby, I have come to realize that snow that falls in Japan has its own peculiarities. People may think that there can be no difference between ''foreign snow'' and ''Japanese snow.'' But Japanese snow has characteristics without parallel in foreign snow just as the paper made in Japan by the traditional method is different from Western paper. In terms of population density, the Japan Sea side of the Japanese archipelago is the snowiest area in the world. Moreover, not only is there much snow but also the snow in this region is characterized by the fast change of its quality.

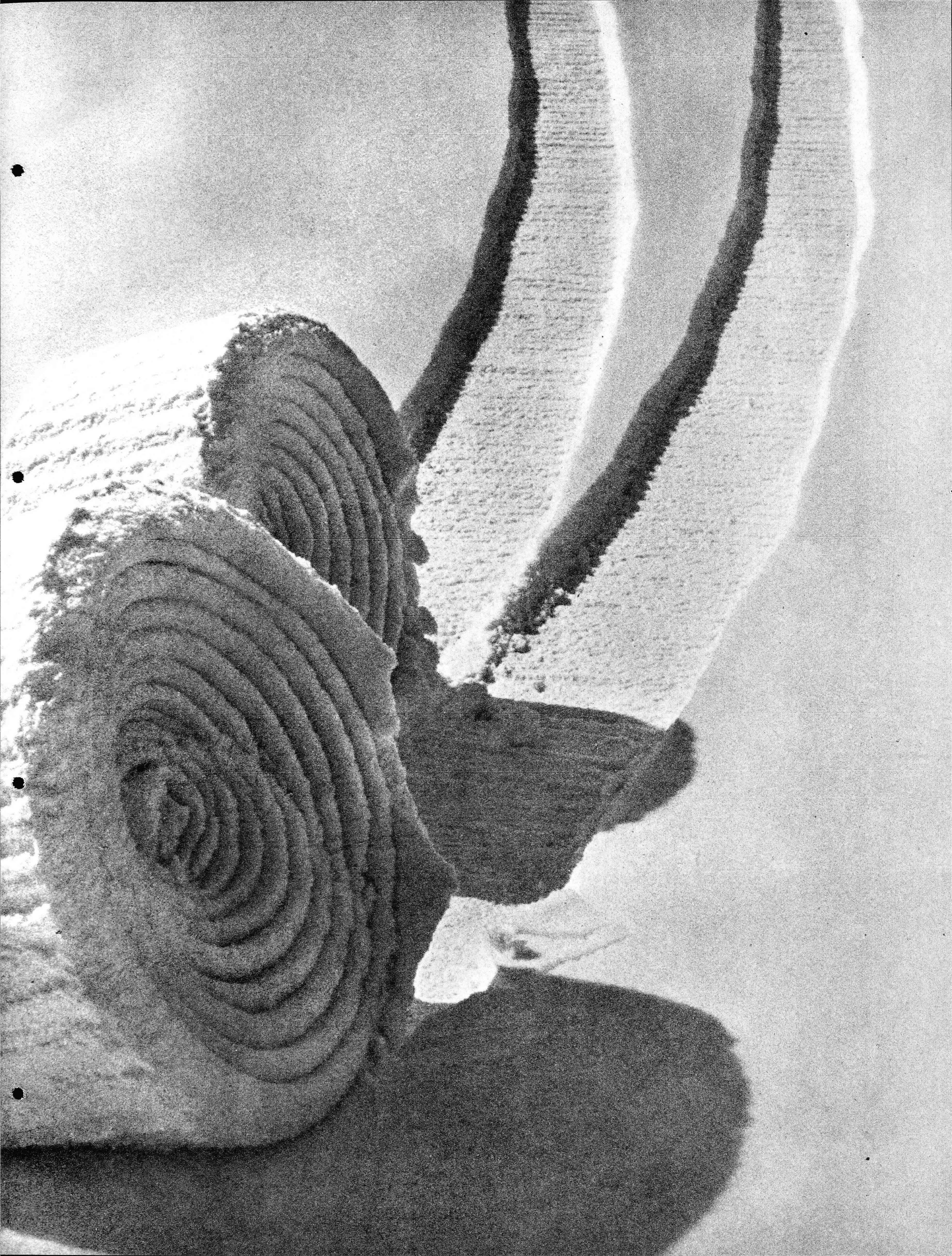
In snowy areas abroad, the temperature generally stays below the freezing point day and night in the coldest season of the year. On the Japan Sea side of our country, however, the mercury usually rises above zero in the daytime. That explains why the quality of snow changes rapidly, transforming the snow landscape into a variety of beautiful scenes. Accordingly, Japanese snow has a richer variety of artistic beauty compared with the snow in other countries.

It is my fervent hope that my photos shown here will help to acquaint foreigners with the wonderful formative art of Japanese snow. Photographs, it is often said, are a language transcending national boundaries. I believe that even those foreigners who do not know much about things Japanese will have a pretty good idea of the characteristics of Japanese snow by just looking at my pictures.

(This text is a digest of ''Snow of Japan,'' a Japanese-language book published by the Yomiuri Shimbun, a major newspaper company.)



When the sun appears after a snowfall, treetop snow falls onto the slope and then rolls down, gradually growing in size. Called ''snow tucking,'' the phenomenon occurs most often when the snow is still fresh with a damp surface on dry snow.





Above: Mt. Zao is renowned for spectacular ice-covered trees which are formed when an extremely cooled fog is blown to trees and frozen upon impact. Below: Beautiful icicles found on a lake.

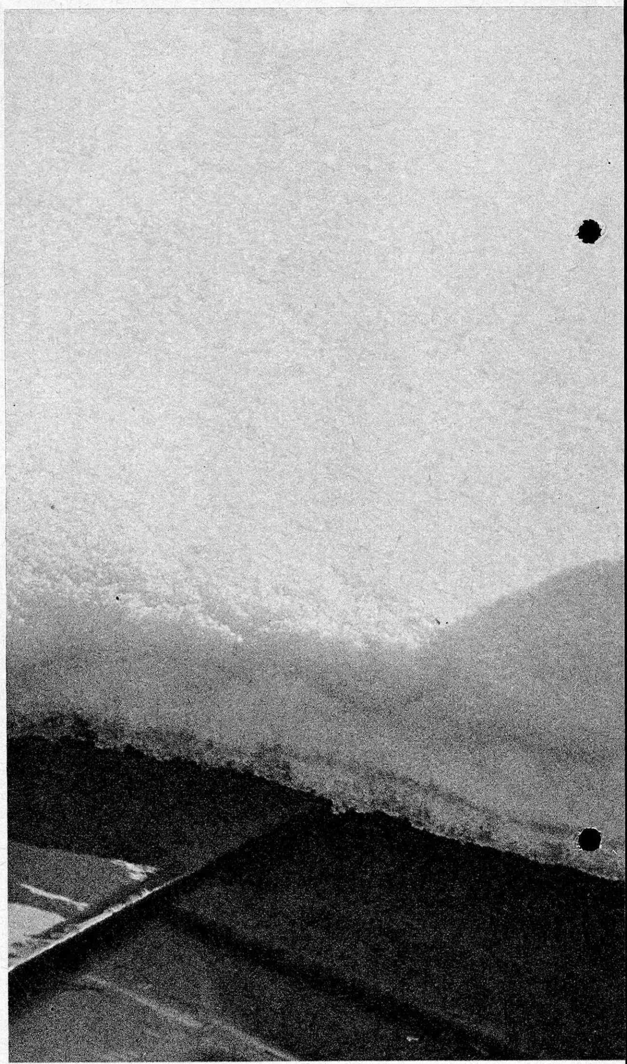




Above: "Snow lace." Below: "Crown snow." In Japan's winter, the mercury rises above zero by day and falls below zero by night more often than not. That is why fallen snow assumes various attractive forms in our country.



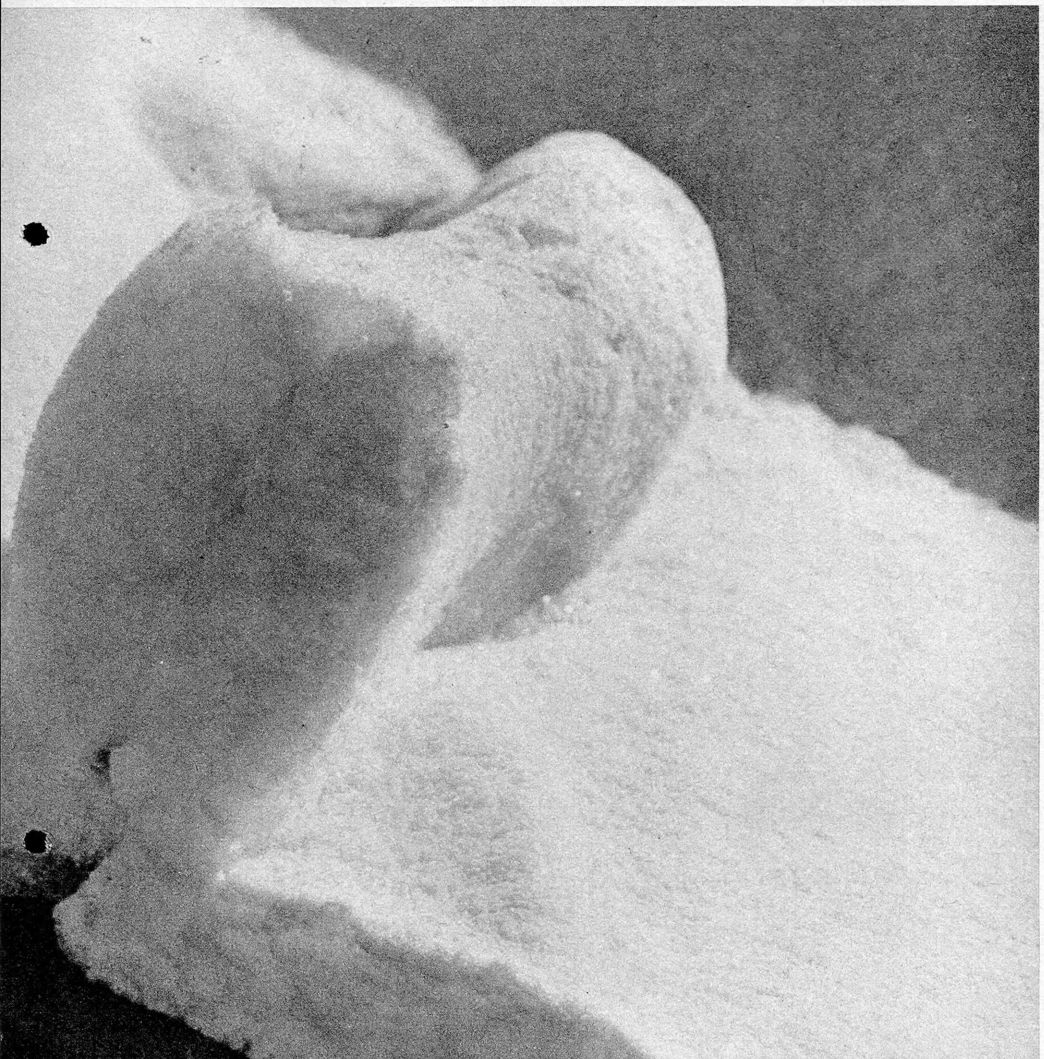






A snow pile on a twig or electric wire sometimes hangs down like a string by some chance. This is called "snow string." Generally, this phenomenon is prone to happen when the temperature stays around the freezing point after a snowfall.

Above: "Snow ring" is formed by very complicated, diverse processes, but one of the necessary conditions is that a snow pile partially thaws and partially freezes.





Top: The moving snow extends when the speed is fast, but shrinks when the speed is slow. When the extension exceeds a certain limit, fissures occur in the snow, but when the shrinkage reaches an extreme, the snow protrudes in the form of "snow pleats."

ESTABLISHMENTS THAT ARE THE TALK OF THE TOWN

Argentine Family Lives Japanese Way in Tokyo

Photos by MICHIO NOGUCHI

Domenico Lagana arrived in Japan in January last year to study Japanese literature at a Japanese university on a grant provided by the Japan Foundation.

Two months after his arrival, the wife and son of the ex-teacher Japanophile from Buenos Aires, Marite and Antonio, followed him to Japan and the Lagana family took up residence in the small town of Chofu, located in the western suburbs of Tokyo.

Lagana is currently studying at Waseda University, one of the more prestigious private institutions of higher learning in Japan. He also contributes articles to some Japanese newspapers and several magazines, including the *Bungaku Kai* (World of Literature) to which he had been subscribing for 10 years while in Buenos Aires, as well as other representative Japanese monthly magazines, women's journals and magazines for school

Mr. Lagana is seen writing at his desk set up on the "kotatsu" (Japanese-style heater). His Japanese calligraphy is neat and smooth.









Left: Marite gets a big kick out of wearing kimono for the first time in her life. Helping her put on the garment is Mrs. Hayakawa who presented her with it.

Above: Mr. and Mrs. Lagana are photographed in front of a souvenir shop of the Okunitama Shrine where they bought an "omamori" (good-luck amulet) for their son.

children.

Many foreigners residing in Japan speak fluent Japanese but there are only a few like Lagana who are capable of writing the language as excellently as the Japanese themselves.

Lagana has written a series of articles for the Asahi Shimbun, a vernacular newspaper with the largest circulation in Japan, during the past year.The articles are titled "Diary of the Lagana Family in Japan."

Because of Lagana's great proficiency in writing the Japanese language, the Bungei Shunju Sha, a high-brow publishing firm, has collected Lagana's writings and published them in book form last fall. The title of the book is exactly the same as that for his Asahi Shimbun series.

Son Antonio, unlike most children of foreign families living in Japan, is not attending the American School, but a Japanese school in Chofu called the Wakaba Primary School.

During the first semester (April-July) at the school, Antonio had much difficulty in communicating with his all-Japanese classmates and his teacher Mrs. Mari Nomoto but after the summer vacation, he became completely one of them.

Antonio is now completely at home in his new surroundings and not only enjoys watching cartoons on color TV but has also purchased toys and robots patterned after the heroes of the cartoons.

Mrs. Lagana, on the other hand, had much doubt about living in Japan before she arrived because of the stories she had heard from Japanese people living in Buenos Aires. But all her doubt evaporated when she settle down in her small but neat house in Chofu and saw with her own eyes the excellent and speedy transport facilities and the large number of shops and department stores selling a great variety of goods.

She was particularly amazed at the bargain sale counters where out-of-season goods could be purchased at a discount of nearly 50 per cent towards the end of the season. She confesses that she had mingled with huge crowds of Japanese customers at bargain sale counters to purchase such goods at greatly reduced prices.

Last year, Lagana received more than 5,000 letters from Japanese readers of his articles published in newspapers and magazines. Several of the readers, for example, Mr. and Mrs. Hayakawa, have become close friends of the Lagana family as a result of such correspondence.

Lagana has acquired a lot of friends and acquaintances among journalists and men in literary circles. He is often requested to give lectures at meetings. Appointments for interviews are also numerous.

Because of his busy schedule, Lagana often writes until the wee hours of the morning. Mrs. Lagana says that he has taken his family on trips only to Kyoto, Nara, Osaka, Hakone and Nikko.

She wants to see more of Japan but she ruefully says that her husband simply doesn't have the time to do so because of his studies at Waseda and his writings in his spare time.

Although Mrs. Lagana hasn't travelled around the country much, whenever she goes on a trip, she purchases Japanese handicraft articles such as tea bowls, sake cups, miniature tea ceremony sets, Japanese-style rosario called *juzu,* dolls and wooden sculptures. She has also received a variety of presents from her friends, including Japanese *kimono* and *obi* (sash), hand-made paper imprinted with colorful patterns, fans and other original Japanese products which she says she will show to her friends in Buenos Aires when she goes home.

Lagana himself has a good grasp of things Japanese because of his long study of Japanese literature, both ancient and modern, but this is not the case with his wife. Everything she sees or hears is a source of amazement to her. Whenever she sees a Japanese mother carrying her child strapped on her back, she worries that the child's health and personality may be affected. When she sees insects being sold at supermarkets, she wonders whether the poor creatures will end up in the frying pan. But her fears are allayed when she is informed that the insects are being sold to children as pets. When the Laganas were invited by the Imperial Household Agency to listen to Gagaku (court music), Mrs. Lagana was greatly impressed by the music of original Japanese stringed instruments and also by the slow movements and variegated expressions of the Bugaku (court dance) dancers.

Her son Antonio is picking up the Japanese language at a rapid pace and finds life in Japan quite enjoyable, in fact so enjoyable that Mrs. Lagana



sometimes wonders whether Antonio may not come back to Japan, settle down permanently in the country and marry a Japanese girl when he grows up.

Father Lagana jokingly says that the Japan Foundation should provide grants and scholarships not only to adults but also to children.

"Anto" (Lagana Jr.'s nickname at school) tries his brush writing in the class. His father studied the Japanese language through calligraphy.





Above: Mr. Lagana speaks before the members of the Hokuriku Sangyo Club of Tokyo. He is often invited as a lecturer. Below: Marite teaches a Spanish class at the junior college of Toho Gakuen near their house.





Above: Mr. and Mrs. Lagana enjoy a few cups of "sake" with "tempura" a la Marite at the supper table. Right: The couple, on an excursion to a Shinto shrine wonders what goes on inside the sanctuary.





昭和40年7月20日国鉄東局特別扱承認雑誌第2125号

Japan Illustrated

The Japan Times
QUARTERLY MAGAZINE

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Spring 1975 Vol. 13, No. 2



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Editor: Wako Bono Assistant Editor: Masami Suzui
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Published by The Japan Times, Ltd.
President: YOSHIO HIGASHIUCHI
HEAD OFFICE: 5-4, Shibaura 4-chome, Minato-ku, Tokyo, 108, Japan . . . . . Tel. 453-5311
OSAKA OFFICE: Yodoyabashi Bldg., 34, 1-chome, Nakanoshima, Kita-ku, Osaka, 530, Japan. Tel. 202-3591

DOMESTIC PRICE: ¥380 (postage ¥115) per copy.
Subscription rate (including postage): 1 year (4 issues) ¥1,980; 2 years (8 issues) ¥3,960; 3 years (12 issues) ¥5,940.
OVERSEAS PRICE: $2.50 per copy (including seamail postage)
Subscription rate (including seamail postage) 1 year: $10.00, 2 years: $19.00, 3 years: $28.00.
Printed in Japan by Dai Nippon Printing Co., Ltd.



The Artisans of Kyoto

As far back as the 10th century when the masterpiece of Japanese literature *The Tale of Genji* was written, the only Japanese things that were deemed valuable were from Kyoto. That included people too, for not to be born in the "Capital of Capitals" was a lifelong disgrace. Today Kyoto continues to be the alpha and omega of culture and craftsmanship. Even *tatami* mats and pickles are supposed to be better if they come from this ancient city.

When in 1868 Tokyo became the capital of modern Japan, the imperial court had to leave Kyoto for what was considered the uncouth city of Tokyo. Like seashells left on the beach by the retreating tide, the artisans remained in Kyoto More than a millenium of aristocratic patronage and centuries of the influence of tea ceremony had culminated in the epitome of craftsmanship and sublime refinement whether it was the coloring of a kimono, the design of a fan, or the shape of a tea-bowl. No other country in the world has such a richness of dyeing and weaving techniques. They all developed in Kyoto, and thanks to the Kyoto craftsmen's will to preserve old traditions while assimilating new ideas, they all are still being produced to this day.

The multitude of artisans who are the life-blood of Kyoto live and work in the honeycomb setting of the side streets where the houses are so squeezed together that the tile roofs overlap. A glance at the signs outside is revealing. On the sloping roof of one house is a large carved wooden sign reading "Kyoto Dollmaker." A pine-panelled house proves to be the shop of a dyer. A fanmaker lives across the street.

Just to translate *ningyo-shi* as dollmaker, though, is misleading. Kyoto's handicrafts are characterized by a highly refined system of specialization. Like the assembly line of a factory, it combines the ultimate in skill and efficiency. The big difference is that in general the craftsmen work at home, and most would be loathe to work in a factory for that would insinuate they could not take the responsibility of being *ichinin-mae,* an independent artisan. Therefore a "dollmaker" does not really make a doll, only a part of one — maybe the face or the body. Just clothing the doll is

Continued





Photos by MASAMICHI SUMIYOSHI
Story by PATRICIA HELENE MASSY

Above: The 100 year-old structure of the Miyawaki Fan Shop typifies the unpretentious refinement of Kyoto. The shop is a-glitter inside with the fragile beauty of the fans and such customers as "maiko," the dancing girls of Kyoto, for whom the fan is indispensable. Right: Having cut out the stencils for Yuzen dyeing for 60 years, Tomejiro Uchikata guides his knife along the delicate lines of the patterns as though he were merely forming figures in the air. Even if visitors should crowd into his dark attic work room, his fingers do not stop a moment. Perhaps they cannot.

Eighty per cent of Kiyomizu pottery is handthrown, but so skillfully that each cup or teapot is exactly the same size and shape. The painted decorations which are repeated countless thousands of times become so natural to the artisan that his brush moves almost of its own accord.



an art in itself. Thus it may be that 27 different pairs of hands in almost as many different houses worked to complete one of the elaborate *hina* dolls of Dolls' Festival.

This medieval system of home industry coupled with modern specialization is held together by a net of guilds and orchestrated by designer-cum-wholesale dealers. Their work is likened to that of a film producer-director. They bring the orders for their personal designs to the various craftsmen, collecting the work when it is finished and taking it to the next workshop.

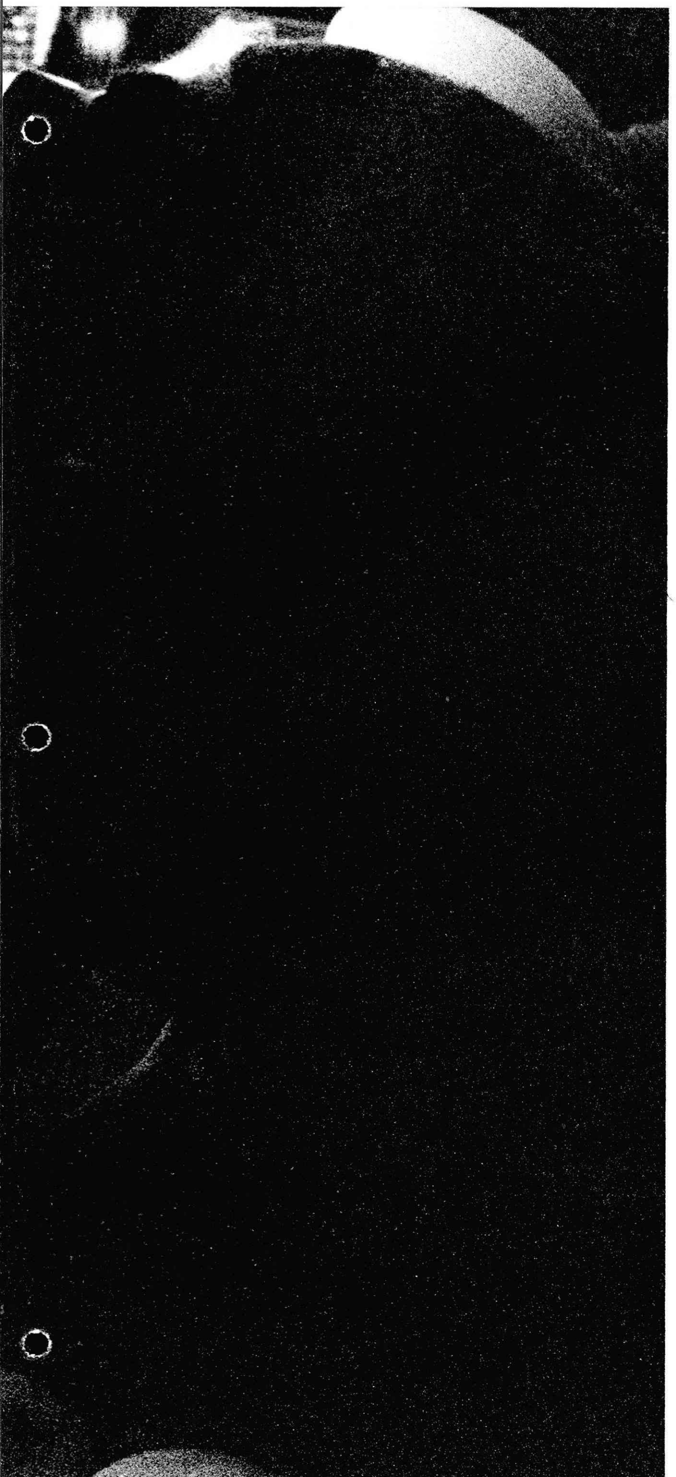
To see what is involved, let's follow the progress of the famed *Yuzen* kimono. White silk which has been basted together into the shape of a finished kimono and the design for this kimono have arrived at the home of the draftsman. It is a small, sketchy design, the impression of willow branches swaying in the breeze and cherry blossoms seen through the mist. The draftsman now must bring this idea to life. With nothing but his imagination for a guide, his brush glides across the kimono. In a few sure strokes the outline is completed, then the details are added.

He paints with a water soluble blue ink made from the petals of the common dayflower. This is the secret of the graceful freehand designs of *Yuzen.* It eliminates the fear of making mistakes as it can easily be washed out. At the same time, though, it is the cause of much misery for an apprentice draftsman. How many times he must watch his teacher dump kimono after kimono of his attempts into water and then have to start all over again!

As important as the dayflower is the method of resist which makes the dyeing of pictorial patterns possible. Each and every leaf and flower which is to be colored must be outlined with rice paste to prevent the spreading of the dye. Squeezed through a tube similar to that used for confectionery decoration, the paste is allowed to leave a trailing line as fine as if made with a medium weight fountain pen. But drawing with resist is an entirely different matter. Constant pressure and steady movement must not destroy the fluid grace of the line. An amateur soon will find his hand numb and the gooey resist dripping everywhere except where it should.

Now the kimono is taken apart and assembled into a long strip of material as it was originally. After an application of soybean extract to set the resist, it is ready for dyeing. Usually it is first taken to an artisan who specializes in dyeing the small areas. He applies the color with small brushes, gradating it from dark to light to get that chiaroscuro effect characteristic of *Yuzen.* After that, on to the background dyer. The trick this

Kiyomizu pottery, which is characterized by superlative free-hand designs, is one of the most popular ceramics in Japan. After this bowl has been completely covered with geometrical patterns, the small areas will be filled in, one by one, with lighter glaze.





time is to get even color with no blotchy traces left by overlapping brush strokes.

The dyeing completed, the material is sent to be steamed to make the color permanent. Afterwards it is rinsed in sluices of running water until all the rice paste and excess dye have been washed away. Formerly the rinsing was done in the rivers which abound in Kyoto. The brilliant hues of silk undulating in the rippling water like exotic goldfish was indeed an exquisite sight. Nowadays, deep wells gush out the necessary water in unending cataracts. The underground streams are so pure that many people still take their drinking water from wells dug long ago in the earthen entranceway of their homes.

So far the material has traveled to five or six workshops. This would be the end for simpler kimono. However, to achieve the ultimate in elegance, the kimono now must have the cloud design worked out in tiny tie-dye dots called poetically "fawn spots." Also some of the cherry blossoms should be decorated with gold foil or powder, and finally a few places will be emphasized with embroidery. The *Yuzen* kimono is more than mere dyeing; it is a work of art, a picture to be worn.

Despite the complexity of design and the tremendous amount of work involved, the kimono has an extraordinary vitality. How is it possible that the completed work of so many unrelated people can be so harmonious? The common bond is tradition. Even without seeing one another, the artisans know what each is doing. An additional factor is the apprenticeship that everyone has to endure. Besides learning every aspect of his craft to the extent that the motion becomes as natural as eating with chopsticks, the apprentice realizes that egocentric thoughts and actions are like brambles hindering freedom.

As far as Japanese history goes, *Yuzen* dyeing is relatively recent. Although the use of rice paste resist had been known for centuries, it was not until the 18th century that the techniques of making the dyes fast was perfected by a Kyoto craftsman named *Yuzen.* The repercussions were far-reaching. The common people who were prohibited by sumptuary laws from wearing brocades, now could satisfy their love of color and design. Kimono bloomed from top to toe with whole landscapes. Often scenes from classic literature were represented, and it was a test of culture to be able to recognize the subtle clues.

In the early part of Meiji Period (1868-1912), the laborsaving technique of applying the dye directly through stencils was invented. The need for rice paste was eliminated, and it became possible to place color on color, up to 50 or so with of course as many individual stencils. The dye may also be mixed with resist. When steamed, the colors will sink permanently into the material.

Continued

"WHEN returning home from afar, be clothed in brocade." So goes a well-known Japanese saying. The meaning is to come home in glory, there being no more credible evidence of success than the ability to afford this luxurious, shimmering material. Today the famed Nishijin brocade of Kyoto is a "must" for complementing a formal kimono since an *obi,* the sash worn around a kimono, is to a kimono what precious jewels are to an evening dress. In spite of the expense, there is hardly a girl who does not have a Nishijin *obi.*

The complicated multi-hued patterns require 36 or more harnesses, the devices that raise and lower the warp threads of a loom. From the time this type of weaving was introduced from the mainland back



Applying the dye directly to the material through stencils makes it possible to have 50 or more overlapping colors, all of which are derived from nine basic hues.

when centuries had only three digits, the working of the harnesses was done by a boy who sat at the top of the loom. His mother worked at the far end arranging the warp, and his father who did the weaving had a long stick at his side to give the child a whack if he made a mistake.

The introduction of the Jacquard loom in the Meiji Era has made life much easier for everyone. The pattern is first worked out in painstaking precision on graph paper. Then it is transferred to punch cards that run through a mechanical arrangement at the top of the loom. The system is essentially like that of a computer and about as complex. Only a few of the thousands of weavers in Kyoto know what to do when something goes wrong. The Jacquard system is a job for yet another specialist.

The many colors of brocade make it necessary for the weaver to handle dozens of small shuttles one after another. To complicate matters, brocade is woven with the outside underneath to avoid soiling it. As he is unable to see clearly what he is weaving, the weaver must memorize the pattern. Before starting work on the real thing, he first weaves through the whole length of Jacquard punch cards. This serves the double purpose of checking the cards for faults. Often several samples are made in order to choose just the right weight of thread or make a slight variation in color. Once the preliminaries are over, it takes anywhere from three days to two weeks and more to complete the average *obi* measuring about 30 centimeters by five meters. The resplendent *obi* worn by *maiko,* the dancing girls of Kyoto, are double the width.

What gives the sparkle to Nishijin brocade is the gold or silver that runs through the material. Although gold and silver thread like that of the West is also used, more common is foil. Again the work of making foil is shared by several specialists. Simply explained, the metal is hammered into sheets of foil lighter and thinner than butterfly wings. The foil is then glued with lacquer to Japanese paper. This is literally breath-taking work — the slightest motion of air will make the foil scatter irretrievably like paper ashes. The finished foil paper is cut into strips the width of the loom warp to be woven in one at a time. Sometimes the foil is patterned before being cut, and in this case, each strip must be placed into the warp in the correct order or the pattern will be lost. Mottled foil gives an antique effect, or it may resemble moonlight shining through clouds.

Brocade is not the only fabric made in Nishijin. There is truly no limit to the variety of weaves — everything from ribbons and velvets to silk gauzes and tapestry. The latter is a remarkable adaption of the human hand as a living tool. The weaver's fingernails are filed into fine combs that take the place of a beater in compacting the interlocked weft threads. How ironic that this, the most unmechanical of techniques, should produce the enormous stage curtains which majestically open each scene at important theaters!

Reproductions of the splendid court costumes of over a thousand years ago are being made, as are the patterns of *Noh* theater costumes. The inexpressible magnificence of Noh costumes is created by a weave which so resembles embroidery that the two are almost indistinguishable. *Kara-ori,* as it is called, developed in the sumptuous mood of the 16th century. It was a period of peace after decades of civil strife that had destroyed almost all of Kyoto. Oddly enough, it was during that time of war that both Noh and tea ceremony came into flower.

ALTHOUGH the costumes add an air of mystery and glamour to Noh and all Japanese dancing, it is the fan that is indispensable. It is like an extension of the hand, lending dignity to the dance and symbolizing emotions and various objects. Closed, a fan can be used as a sword; fully open it can stand for a mirror, a sake cup, or a bolt of precious cloth. The radiating shape alone is meaningful. It represents growth, much coming from little; in essence the same blessings as a cornucopia. Ninety percent of all fans are made in Kyoto.

The fan is one of Japan's most ingenious inventions. Probably originating from the *shaku,* a broad wooden or ivory baton carried by aristocrats in ancient times, it is more than just a means of stirring up a little breeze or shielding the face from the sun. A symbol of authority, a large fan made of cypress slats has the same place in the formal regalia of the empress as a scepter. As a symbol of respect, a paper fan is placed before one's knees when admiring the hanging scroll in a tea ceremony room. However, fanning oneself with a dance or tea fan would be improper. The summer fan is for that purpose.

Generally speaking, there are five types of fans. Classified according to size, they are Noh, ornamental (easily recognized as it has only a minimum of ribs), classical dance, and the miniature tea ceremony fans. Since each school of Noh and dance has individual variations in structure and the designs of summer fans are changed every year, the variety is amazing.

The lovely designs aside, just admiring the framework of a summer fan is a delight to the eye. The most common ribs are made of bamboo: natural, smoked, lacquered in black or red. For compact practicality there is also a collapsible fan. But there is nothing quite as soothing on a sweaty day as the fragrance wafted by a sandalwood fan. The Kyoto designers' perfect sense of balance between charming daintiness and the bold impact of simplicity finds an excellent exercise for its imagination even with such materials as the outermost rib of a fan. It may be inlaid or have a butterfly carved out in one place. Perhaps it will be in the shape of a *samisen* plectrum or be as slender as a pine needle.

ONE of the most important aspects of Japanese design — be it the composition of a painting, a kimono, or a fan — is capturing the essence of the subject, reducing it to the essential. Another principle is the potentiality of the negative. It is the large spaces of white, soft pastel, or silver foil that give an illusion of coolness to a fan. It is the emptiness of a tea ceremony room that speaks.

These ideas stem from Zen, which has directly influenced all the arts. The fact that the great tea masters had all been students of Zen and the most famous tea rooms are in the Zen temple of

Continued



Left: Both Nishijin weaving and Yuzen dyeing start life at the designer's table. Although many work in such modern offices as Shiko Kogei, hundreds of freelance artists are listed in the classified pages of the Kyoto telephone directory. Bellow: A kimono-to-be has just been sent from the background dyer to the workshop of Shoji Honda who brushes color into the pictorial design. The silk is pulled taut on bamboo stretchers and held over an electric burner to quickly dry the dye. There are about 3,000 artisans doing only this work, almost all working as family units at home.



Continued

Daitokuji is no coincidence. Tea ceremony actually developed as a means of teaching the Zen way of life emphasizing loss of egotism, harmony with the world, and total awareness. The artistic principles of tea ceremony have acted as a great modifier on impulsive tendencies toward luxury and gaudiness. Thus the most highly decorated type of teabowl, called appropriately "brocade," stops short of being ostentatious.

Zen has affected the craftsman himself too, for indirectly it has molded the character of every Japanese even if he has never set foot inside a temple. Without realizing it perhaps, the craftsman follows the Zen teaching of immersing one's whole self in whatever one is doing. Though he has a work area no larger than that, say, of a double bed, though he receives no special recognition for his labor, he neither complains nor is envious of those having more than he.

Tea ceremony gave impetus to the Kiyomizu kilns on the eastern mountains of Kyoto, and they have been the fountainhead of much of Japan's best pottery. The very plain *raku* bowls, as well as the brocade bowls, both held in esteem by tea enthusiasts, were first produced here. In the 17th century from the kilns of Kiyomizu emerged the work of two of the greatest artists of Japan: Korin and Kenzan. These two men working in tandem revolutionized all the decorative arts, perfecting what is now considered "the" Japanese style of stylized simplicity. Today the kilns are among the most modern in Japan. Every technique and type of ceramic is to be found, from the most mechanized to the most hand-felt. One of the most popular types is made of fine porcelain with geometric or floral decoration applied freehand with slender brushes.

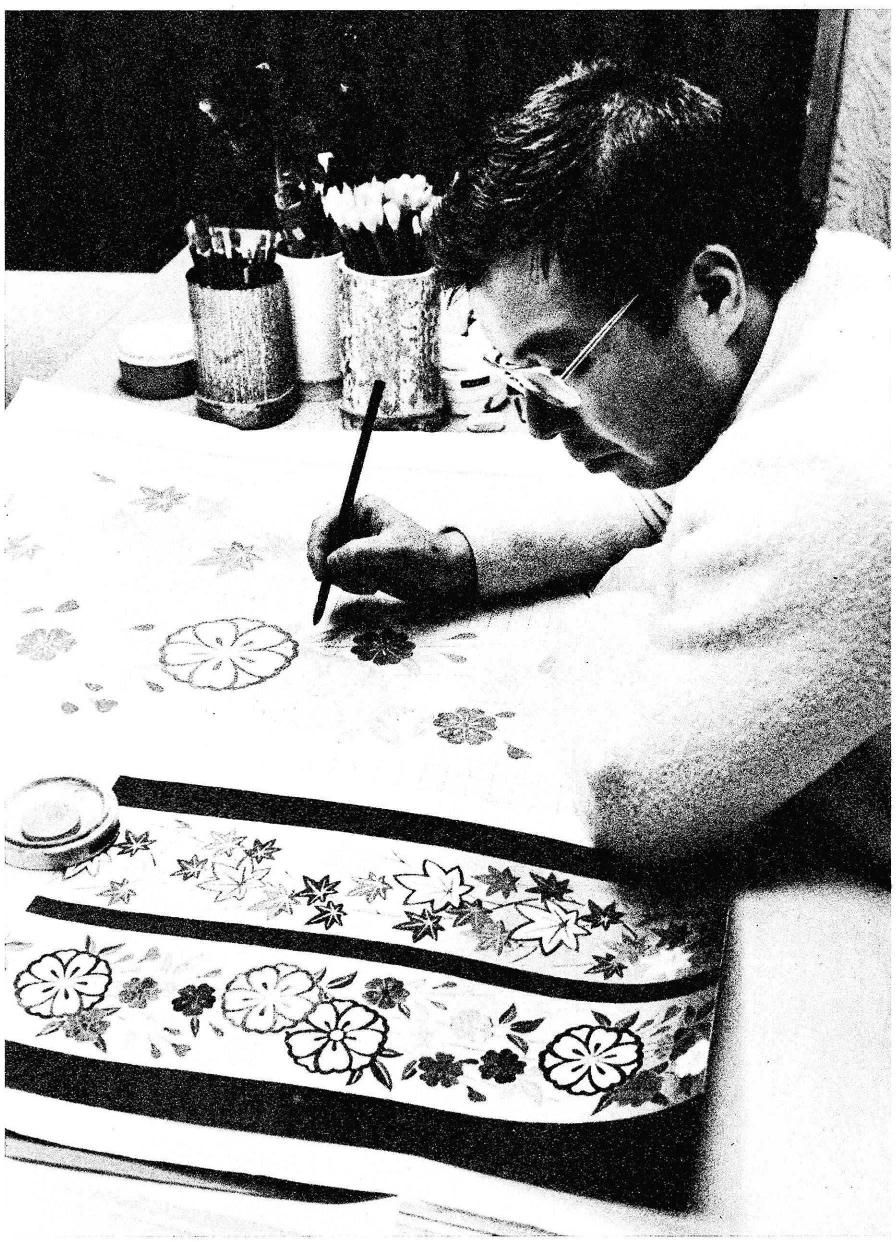
Because of the time and craftsmanship involved in Kyoto handiwork, the prices are accordingly high. But the Japanese appreciate its eternal value and the devotion of the craftsman who so tediously perfected the article. On New Year's Day the shrines and streets of Kyoto are radiant with women in Yuzen kimono. The flowing sleeves sway to their gliding footsteps. The Nishijin *obi* tied at the back like a flower sparkles in the sun. The girls have their dark hair held with red and gold ribbons, and perhaps a scintillating ornament or lacquered comb has been added. Some of these lovely girls may be the ones who sit for hours in embroidery workshops. Today, though, they are princesses. At the end of the holidays, they will return to work and with every stitch of their embroidery needles add to Kyoto's heritage.



Feet are as useful as hands for a shuttlemaker. Bracing the work against his left foot in the traditional manner, Shunko Masuda carves another shuttle for the Nishijin weavers. Eighty years of resting a hammer on the work block inherited from his grandfather has worn it almost hollow.







Above: It is an eye-straining job to punch holes in the pattern cards for the Jacquard looms. Following the pattern along one line of the grid, the artisan makes a set of two cards for each color, then on the next line and the next and . . .

Left: An obi pattern is minutely graphed out for every one of the 3-8,000 warp threads of the loom. Though tedious work, Hisamichi Suzuki finds each pattern a new challenge. The weaver will hang this graph from the framework of the loom for constant reference.

Age is an asset in a craft that demands thorough knowledge and perfection. Ichisai Kataoka embroiders a kimono that will transform a dancer into an ethereal being. It took him, his son, daughter-in-law, and two assistants a whole month to complete the work.



Before inserting a shuttle through the shed of the loom, a weaver checks the pattern with a mirror since the complicated brocade is woven with the right side underneath. In spite of such difficulties, the weaver works with blurring speed.





Years of devotion to the beauty of fans has relaxed Osamu Koizumi's face into a perpetual smile. There are as many as 20 types of work involved in the making of a fan from pasting Japanese paper together to form the proper thickness to folding and painting. Here the ribs are being fitted between the paper.



A "hina" doll representing an empress will be displayed for Dolls' Festival, gladdening the hearts of little girls and big girls too. The figure of the emperor doll, yet without a head, can be seen in the foreground. Kozo Hashimoto is an expert in arranging the many-layered cloaks with material specially woven and embroidered in miniature patterns.







This 20 centimeter figure of a Noh dancer was carved from one block of camphor. Purposely the tool marks and the surface of the wood were left untouched to preserve the spirit of the wood.

Left: Symbolically the equivalent of a cornucopia, a fan is held in great esteem. Each style has a particular use. Here the lower fan is for Noh dancing and the upper two just for decoration. Designs are of congratulatory symbols or portray the poetry of the seasons. Far left: It is said that a dollmaker subconsciously portrays the face of the person he loves. Perhaps this is the reason Japanese dolls are so alive. This isho ningyo or dress doll reflects the mood of an 18th century lady.

'Bless me, it is pleasant,



The motorman takes a brief respite before starting off from the Waseda terminal on the tram's 12-km. journey to Minowabashi.

riding on a tram!'

By VIVIENNE KENRICK

Photos by NOBUAKI FUKUI



In some sections of its 12-km. stretch, Tokyo's sole surviving street-car line coverages with the motorway.

All along the roadway, swaying round a curve,
He who rides on street-cars must surely have a nerve.
Twisting round a corner, squeezed up in a jam,
Bless me, this is pleasant, riding on a tram!

A lyric, spanning the years, recalls the scene of nearly half-a-century ago. How they rattled along their rails, those street-cars! How they exploded showers of fire flakes when their overhead arms flew off the cables! What road supremacy they owned, before buses challenged their dominance, before people took to their own cars, before cities went underground and travelers rode in subway trains! Those street-cars belong to another era that, with the perversity of nostalgia, seems sweeter than it really could have been, more promising, altogether dearer than the bludgeoned and bludgeoning present.

Tokyo still has a street-car line, a stretch of just over 12 kilometers, that is the sole survivor of a system that began, electrically, in 1904. At the beginning of the last war, Tokyo's street-car network covered more than 213 kilometers organized along 41 lines. Nearly two million passengers were carried every day. Remnant of previous power though it is, Tokyo's last street-car line today behaves with confidence. It keeps companionship with districts that, like itself, regard age as prestigious, accomplishments as hallowed, the past as the present and future too.

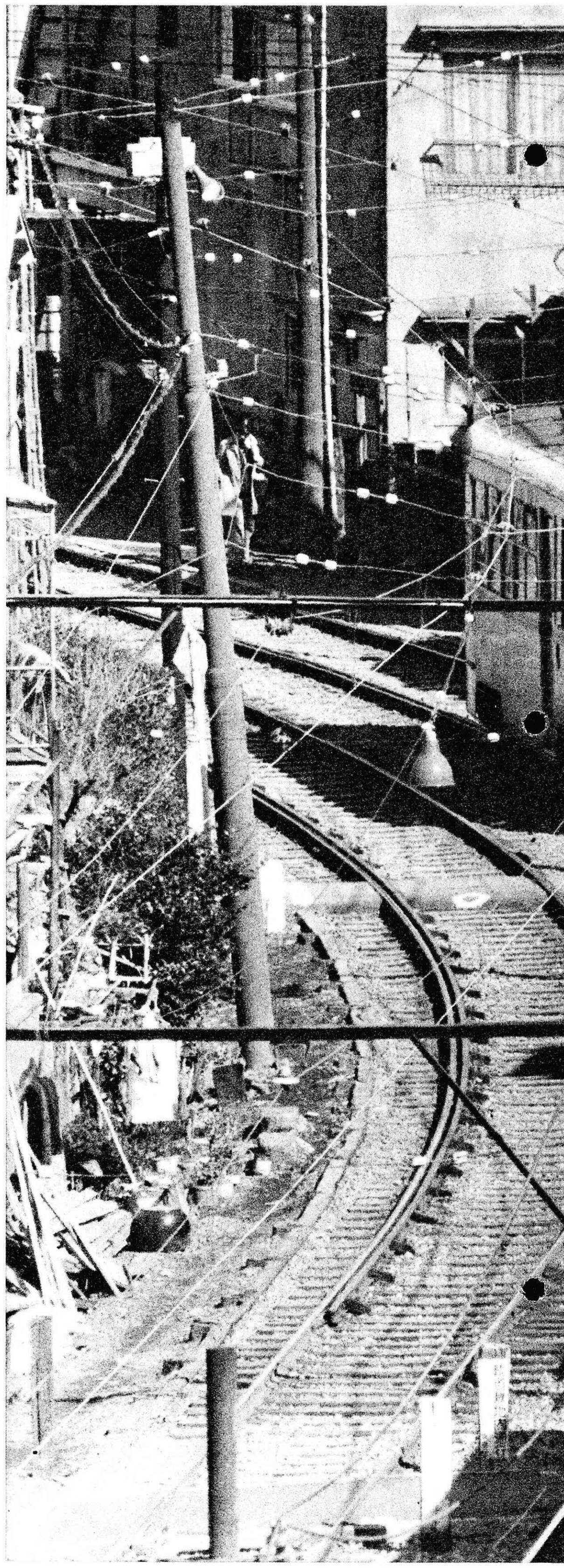
The last street-car line has the Waseda district at one extremity, Minowabashi at the other. At Waseda it unites with an old and characterful neighborhood. Waseda is characterized, in one way, by the dignity of university buildings, in another by the animation of student coffee-shop life, in a third by the absent-mindedness of country-style stores and houses that forgot to move when the city closed in. On the 50 minutes of its run from Minowabashi, 28 stations away, the street-car has penetrated a downtown that is chock-a-block with histories and old legends, as well as with the vibrancy and pulsation of today's throbbing life. When it halts at Waseda, it effortlessly converts its rear into its front, fills its seats and its straps, and

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Everything is leisurely in the old street-car as it chugs along its own exclusive lane.

The street-car glides along its track hemmed in by little, old houses.





starts off again.

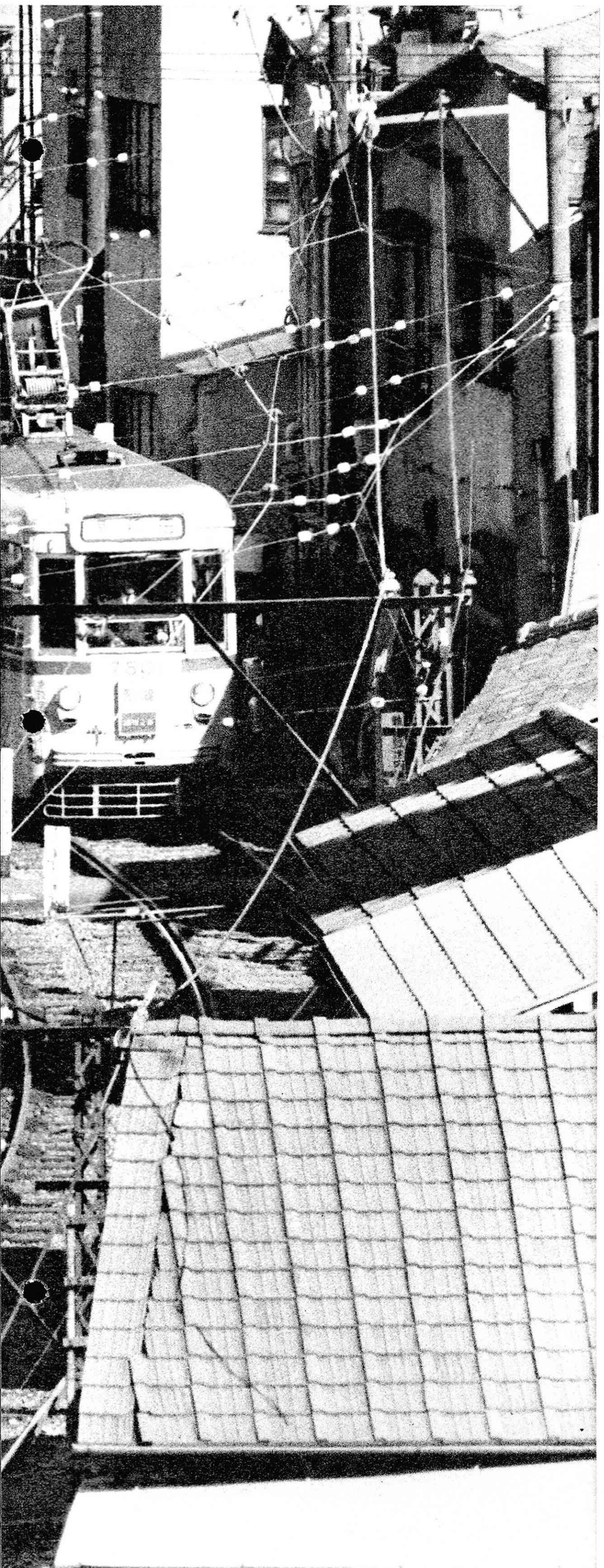
Two uniformed officials man it, one at the brass-levered controls, one handling tickets and fares. The street-car has its own exclusive lane like a railway track, paralleling the motorway. Not for it is the dodging of other vehicles, the weaving in and out, the sudden, screeching stop. It chugs along with surety, at level crossings hearing the merry ringing of the bell and seeing the red flashing of the light. It passes another university, Gakushuin; and halts by Kishimojin Temple.

Here is a temple, if ever there was one, with a tale to tell. It is dedicated to the Indian goddess Hariti who, it is recorded, had 500 children. She used to feed them with the blood of children she caught and killed, until Lord Buddha persuaded her otherwise. Then she performed a complete volte-face, and became the guardian goddess of children, so that mothers sought her divine aid for their children's sakes.

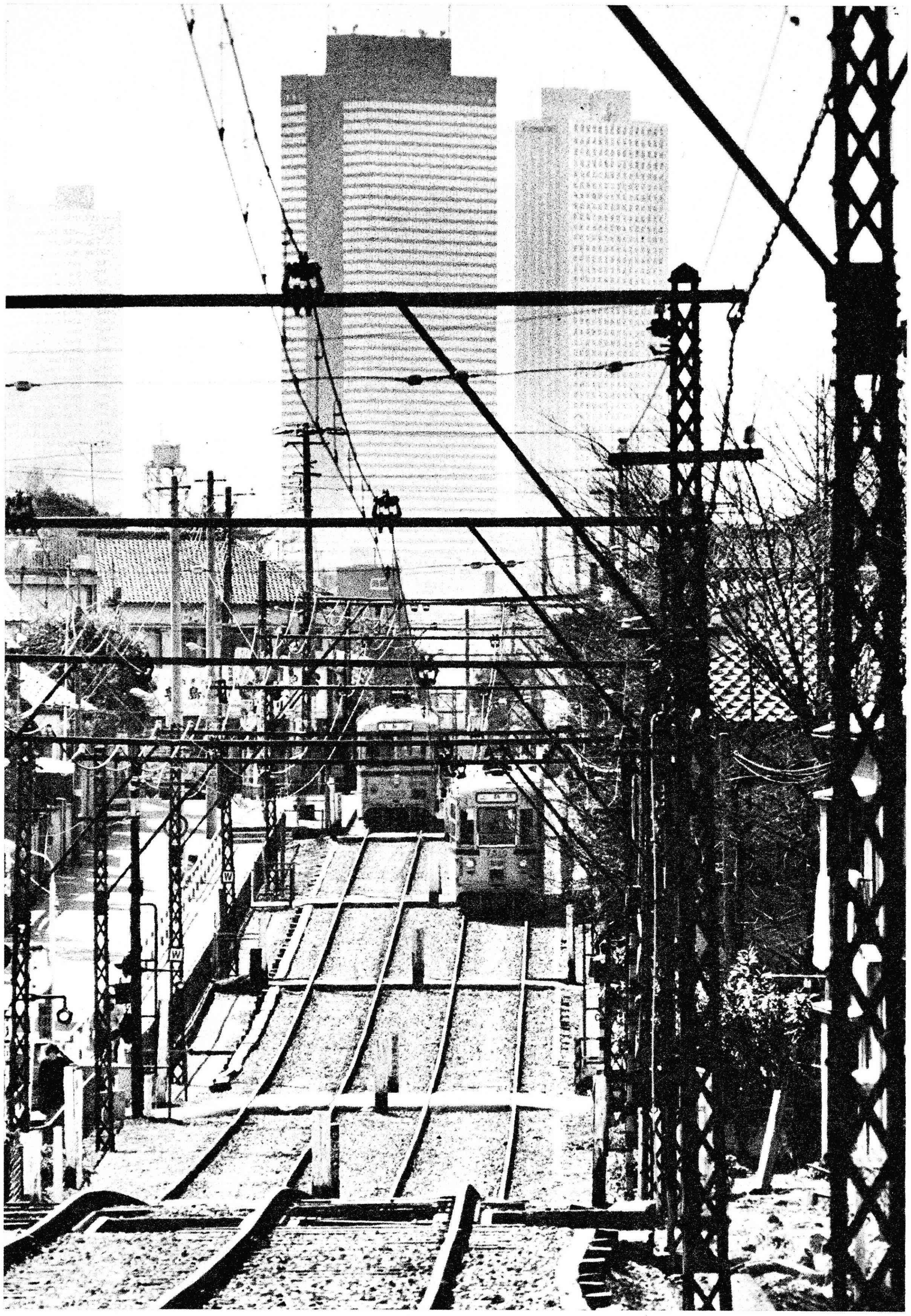
Hard by Kishimojin, along this street-car route of old customs, old associations, is a little shop that follows a 300-year-old handicraft. It produces owl figures fashioned from the dried plumes of pampas grass: charms, they say, originally made, in a reversal of the Hariti role, by a girl to help her ailing mother.

The street-car, slow and stately, the madcap of 50 years ago become a dowager, continues its run on its rails. It passes Zoshigaya cemetery where several famous men of letters have their tombs. Soseki Natsume has his memorial here, and Kafu Nagai, and Lafcadio Hearn. Noted Kabuki actors, too, are remembered here. At nearby Gokokuji Temple is the tomb of Marquis Shigenobu Okuma, Meiji statesman and founder of Waseda University. He is not too far away to know what is going on in the Waseda that he created and loved.

At Otsuka where the Yamanote line passes overhead, the street-car runs importantly through a busy shopping center. Off on one side is Togenuki Jizo, the thorn-removing god, in the compounds of Koganji Temple that enjoys immense popularity. A throw-back to old Edo, it has three street fairs every month, and three important festivals every year.



The old street-cars on the Waseda-Minowabashi line ratgle along their rails unmindful of the domineering sight of Shinjuku skyscrapers.



Off on the other side is Myokoji, and the ghost of Oiwa. When her temple moved from Yotsuya to its present position, Oiwa came along too. She had her haunting to do. Our street-car, from its communion with youth and learning, age and remembering, reaches Oji, where strident life, bewildering and tangled, has the ascendancy.

In the Edo period of three centuries that ended one hundred years ago, people used to go to Asukayama at Oji for springtime cherry-blossom viewing. Seven waterfalls used to tumble around in nearby Otonashigawa, a place beloved for the changing colors of maple trees in autumn. The waterfalls have gone, leaving their spray in woodblock prints. In Asukayama today, old people sit on benches before flower beds, enjoying the sun. Young people go to tea in the revolving lounge of the observatory, from where they look out over rooftop Tokyo.

Down in the Oji streets, dominated by bowling alley and doughnuts stand, used to be the factory of the Oji Paper Company. A monument marks this birthplace of western paper in Japan. The Paper Museum keeps its site in Oji, having on permanent display some of the products that Japanese people make from paper: dolls, fans and lanterns, folkcraft toys, kites, playing cards. Paper products fill show cases, cover the walls and hang from the ceilings. Who but the Japanese . . . ? Where but in Japan . . . ?

The sky whitens as dusk settles over the streets. For a while, in the half-light, the street-car seems lonely, its tracks leading straight ahead into bleakness. Dark, narrow alleys of huddled shacks, small workshops, little houses, slink off either side of the main road. Then the sky glows, lights shine, and downtown blossoms. Machiya after dark comes into its own as arcaded streets flare with evening gaiety. Huge garlands decorate a new pachinko parlor. Color spills out of glittering shops. The street-car reaches Minowabashi, the end of the line. Street-stall smells of evening cooking in the alleys rove to greet it. It is the past here, the present and the future too.

"Bless me, it is pleasant, riding on a tram!"



The Daibutsu of Kamakura was constructed in 1252, and has remained seated in the open air since 1495 when a tidal wave swept away the temple building in which it was housed.

Photos by JAPAN ILLUSTRATED and MICHAEL COOPER

Kamakura, the Warrior City

By MICHAEL COOPER

"I never did see such pleasant walkes amongst pyne and spruce trees as are about these pagodas, espetially five of them are more renowned then the rest," wrote the English merchant Richard Cocks in his diary on 18 October 1616 after spending the day sightseeing in Kamakura. And although three and a half centuries have passed since Cocks wandered around the city admiring the views and the monuments, Kamakura still has a lot to offer the visitor interested in Japanese culture and history. But many of the temples and shrines are hidden away in remote parts and have to be searched for; places of historical interest are plentiful, but the casual visitor can walk past them without realizing their importance.

This is a pity, for Kamakura still has a great deal to show the informed and discerning visitor. Admittedly the city lacks the cultural wealth and grandeur of Kyoto. On the other hand, Kamakura was the virtual capital of Japan for more than a century, during which time sculpture and painting flourished. Many of the art treasures have since been destroyed, but much still remains. Also, the city is not extremely large in area and so much of this "mini-Kyoto" can be visited in one day.

But to appreciate fully the importance of Kamakura, we have to go back in history. Why was the city founded? Why did it become the virtual capital in the thirteenth century? Why does it have so many temples and shrines? To answer these questions it is necessary to know something about events that took place more than seven hundred years ago.

Yoritomo Minamoto

The twelfth century in Japan was a time of military and political upheaval. The Emperor living in Kyoto was practically powerless. Central administration had broken down and the great military families fought among themselves to win control of the country. The two most powerful families were the Taira and Minamoto, and for generations they vied against each other for supremacy. Finally, in 1159, Kiyomori Taira routed the Minamoto troops in battle and killed his arch-rival Yoshitomo Minamoto. The triumph of the Taira seemed complete, but it was not to last.

In an act of clemency, unusual in those turbulent days, Kiyomori spared the life of Yoritomo, the 12-year-old son of Yoshitomo, and sent him off to Izu to become a monk. But Yoritomo soon found that he was not meant for the monastic life and within a few years began plotting and assembling troops for a renewed struggle against the Taira family. He established his military headquarters at Kamakura, for his family still had many allies and sympathizers in that region. Moreover, the city was situated in a fine strategic position and was easily defensible. Surrounded on three sides by hills and on the fourth side by the sea, the place could be defended by a relatively small number of soldiers. Even today the visitor approaching Kamakura by train or car has to pass through tunnels or narrow defiles in order to enter the city.

Yoritomo's çampaign was long and arduous, but the Taira family was finally crushed and the Minamoto were left as military rulers of Japan. In the various battles against the Taira Yoritomo was much helped by his younger brother Yoshitsune who, aided by the legendary figure Benkei, fought bravely on behalf of the Minamoto clan. Such was Yoshitsune's success and popularity that Yoritomo became jealous and outlawed his brother, ordering him to be hunted down and killed.

The story of the tragic Yoshitsune is often retold in films and in the traditional theater. One particular incident is especially well known. Yoshitsune's mistress, Shizuka Gozen, was renowned for her dancing skill, and when she was finally captured and brought to Kamakura, Yoritomo ordered her to perform in his presence. If he expected Shizuka to humble herself and beg for her life, he was disappointed, for she performed a dance of defiance, singing the praises of her outlawed lover.

Shizuka's devotion to the hunted Yoshitsune is a popular story in Japanese folklore, and in the Kamakura spring festival every year, after a procession of people depicting famous historical characters has passed through the streets, a young girl performs a classic dance on the platform in front of Hachiman Shrine to commemorate the famous event.

Another woman well known in Kamakura's early history was Masako, the wife of Yoritomo. Said to be one of the strongest-willed women in Japanese history, Masako at times intimidated even her warrior husband and was able to effectively take over the reins of government after his death. Yoritomo died in 1199 and was succeeded by his eldest son Yoriie. Yoriie, however, was assassinated by jealous partisans in 1204 and in turn was succeeded by his younger brother Sanetomo, a poetical and artistic figure not cut out for the tough business of government.

Sanetomo too was destined to meet a violent end and the incident leading to his death is another favorite kabuki theme. Warned that an assassination attempt might be made against him when he visited Hachiman Shrine in the New Year of 1219, Sanetomo refused to wear armor under his robes but left a lock of his hair as a momento to his distraught servant before setting out for the shrine.

The unheeded warning proved to be correct. As Sanetomo walked down the snow-covered steps leading from the shrine, his nephew leaped out from behind a tree and slashed off his head. The ancient ginko standing today to the left of the shrine steps is said to be the same tree. And in marked contrast to the turbulent times in which they lived, the graves of Masako and her murdered son Sanetomo may still be visited in the quiet and peaceful cemetery behind Jufukuji temple.



The author of the present article showing a group of foreign visitors around the cemetery of Jufukuji.

Military Spirit

After the death of Sanetomo, Masako's family, the Hojo, took over the government and continued to administer the country throughout the thirteenth century. Fearing that the effete and cultural atmosphere of Kyoto might have a bad effect on their troops, the Hojo kept their center of administration in Kamakura. For this reason the city has earned for itself a tough, military reputation. Whereas Kyoto, with the imperial court in its midst, indulged in the more gentle pursuits of poetry writing, flower viewing and incense smelling, Kamakura laid emphasis on martial and physical prowess. Even today in the big annual festival the visitor can see performances of *yabusame*, archery on horseback, as riders dressed

in ancient hunting costume gallop down an avenue shooting off arrows at three targets.

The military spirit is reflected to a certain extent in the statues carved during the Kamakura heyday. Many of the best examples have been collected from various temples and brought together in the Kamakura Museum, located in the grounds of Hachiman Shrine. A visit to this museum is always worthwhile, and no-one can fail to notice the strong militant features of most of these statues. In place of the dreamy mystical images carved by artists of other places and ages, the Kamakura statues often portray powerful angry deities and devils, glaring and grimacing at evil-doers.



Hachiman Shrine is situated in the center of the city and each year attracts millions of visitors at New Year's days.

True to their military character, the Hojo rulers favored the Zen sect for its teaching and outlook were considered most suitable for disciplined soldiers. The sixth Hojo ruler, Tokimune, was outstanding in his patronage and during his administration several large Zen foundations were established. These include Kenchoji and Engakuji, where Zen monastic life continues to this day. Both monasteries are worth visiting, especially during the *mushiboshi* period in early November. This is the time when many of their precious scrolls and paintings are brought out and put on display, and the public is allowed inside the buildings to examine and admire them.

Kenchoji and Engakuji are the first two of the five great Zen foundations in Kamakura. These are the five temples, called *gozan* ("five mountains"), to which Cocks refers in his diary ("five of them are more renowned then the rest"). But the other three *gozan* temples have declined through the centuries and little is left of Jufukuji, Jochiji and Jomyoji, except a quiet and peaceful graveyard set in lovely natural surroundings.

Influence of Nichiren

But Zen was not the only religious influence of the period. The renowned preacher Nichiren often came to Kamakura and his preaching site is still marked by a small monument. Such was his influence that most of the temples in the eastern part of the city belong to the Nichiren sect, while those in the western part are Zen foundations. Nichiren fell foul of the Hojo authorities by his critical preaching against the government and other Buddhist sects, and he was sentenced to death in 1271. He was led to the outskirts of the city to be executed but was reprieved at the last moment, some say by a miracle, and sent into exile.

Today the execution site is marked by the fine temple of Ryukoji with its graceful pagoda set on a hillside overlooking the sea. Every year, on 12 September, the date of Nichiren's scheduled execution, tens of thousands of devotees come from all over the Kanto region and gather in the temple to commemorate their founder's escape from death.

The Pure Land sect is not well represented in Kamakura, although the city's most famous monument is of course the *Daibutsu,* the 42-feet-high statue of Amida Buddha. It is said that Yoritomo received the idea of embellishing his own city with a large statue after visiting Nara in 1195 and admiring the immense *Daibutsu* there. Casting such a large metal statue was a prodigious feat and was not successfully accomplished until 1252, long after Yoritomo's death.

The *Daibutsu* was originally housed within a large temple building, but a giant tidal wave inundated the city in 1495, sweeping away the temple but leaving the statue intact. Ever since then the figure of Amida Buddha has been seated serenely in the open air, surrounded by the large foundation stones on which the wooden pillars of the temple building used to rest.

Richard Cocks took the opportunity of going to see the *Daibutsu* and was overcome with admiration for the immense statue. "This mighty idoll of bras," he wrote in his diary, "is made siting cros legged (telor lyke)," and he went on to compare it with the seven wonders of the world. "In fine," he concluded, "it is a wonderfull thinge."

The Decline

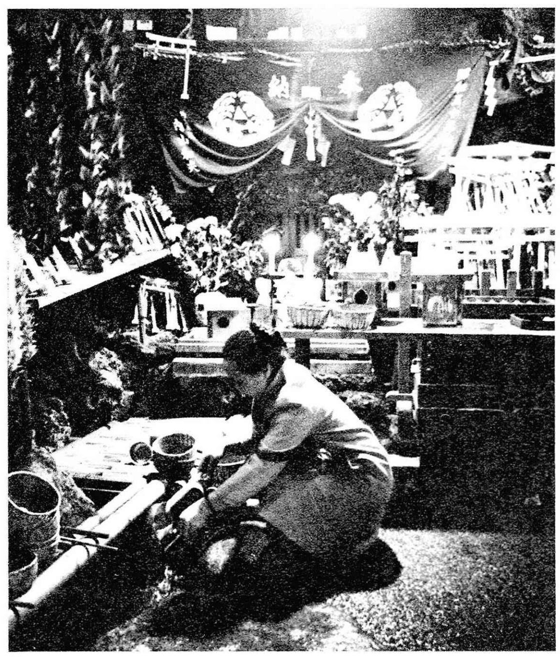
The early Hojo rulers were men of proven worth and caliber, but almost inevitably their quality declined in later generations. Hojo power was further weakened by the material losses caused by the two attempted Mongol invasions of Japan in 1274 and 1281, and by the beginning of the fourteenth century the strength of the ruling family had declined to a marked degree. The dynasty's rivals were not slow in taking advantage of the situation. Seeing his chance to regain power for the imperial family, Emperor Go-Daigo in Kyoto began making preparations.

The Hojo were able to withstand the assaults for some time, but the end finally came in 1333. An imperial army converged on Kamakura but could not breach the barrier of hills surrounding the city. According to legend, Yoshisada Nitta, the commander of the imperial troops, climbed the Inamuragasaki bluff that juts right out into the sea, and praying for divine help, he hurled his sword into the water. At that the sea swept back, allowing the troops to pour into the city and, after bitter fighting, overcome the Hojo defenses. Seeing that further resistance was useless, the last of the Hojo rulers, 30-year-old Takatoki, retired to a temple and performed ritual suicide along with hundreds of his followers.

Not far from Kamakura's busy main avenue, a quiet winding lane leads today to a small cave set in the side of a steep hill. Here, it is said, Takatoki killed himself and thus brought an end to the Kamakura regime. Even now the visitor often finds fresh flowers and burning incense inside the cave to mark the passing of Kamakura's greatness.

With the fall of the Hojo government, the inevitable bitter fighting took place to decide which family would succeed to power, and eventually the Ashikaga clan triumphed. The new regime established its administration in Kyoto, and Kamakura, which at one time had enjoyed great fame and prosperity, was allowed to crumble away and decline into little more than a seaside village. When Richard Cocks visited the place in 1616, he noted that Kamakura had at one time been "the greatest cittie in Japon," but went on to observe, "But now at present it is no cittie, but scattered howses seated heare and thear in pleasant vallies betwixt mountains."

Kamakura continued to slumber on in peaceful neglect during the whole of the Edo period (1603-1868). The great Tokaido trunk road linking Edo (Tokyo) to Kyoto passed north of Kamakura and thus left the historical site undisturbed by its traffic. But the construction of a railway line in 1890 brought about a change. The warm climate, the pleasant views and the newly found accessibility of Kamakura began to attract more residents, and the city's population today stands at 160,000.



A woman washes her money in the cave of Zeniarai Benten; according to belief money washed in this way will double in value within a year.

Places to Visit

The discerning visitor to Kamakura still has a lot to see and appreciate. Hachiman Shrine, the *Daibutsu,* Kenchoji and Engakuji are, of course, well-known attractions and need little introduction. But one of the charms of the city is to be found in searching for and visiting some of the less famous places of interest tucked away in the many small valleys between the high hills. There is Tokeiji, for example, commonly known as "the Divorce Temple," because women taking sanctuary there for two years were allowed to divorce their husbands. In the secluded graveyard behind the temple are buried a number of famous people — the

daughter of Emperor Go-Daigo, the granddaughter of Hideyoshi Toyotomi, the modern philosopher Kitaro Nishida, and the great Zen exponent Daisetz Suzuki.

Totally different in atmosphere is the bustling Zeni-arai ("Money-washing") Benten, a complex of shrines and booths hidden away in a small valley approached through a tunnel. Visitors are invited to wash their money in the pool within the cave of Benten, the Goddess of Good Fortune, with the assurance that it will double in value in less than a year. Benten is represented by a statue of a glaring cobra, to which the faithful present eggs as a gift and offering. Here too are souvenir stalls, fortune tellers, and a host of other fascinating attractions.

There are scores of other temples and shrines nestling in out-of-the-way places and many of them have legends and historical tales attached to them. Their names and details are too numerous to include here, but one further feature of Kamakura may be mentioned. During the summer months, especially at weekends, the streets of Kamakura are crowded with sightseers and traffic is reduced to an exasperating crawl. And yet it is possible to walk through the hills from one end of the city to another without crossing a single road or meeting even a bicycle.

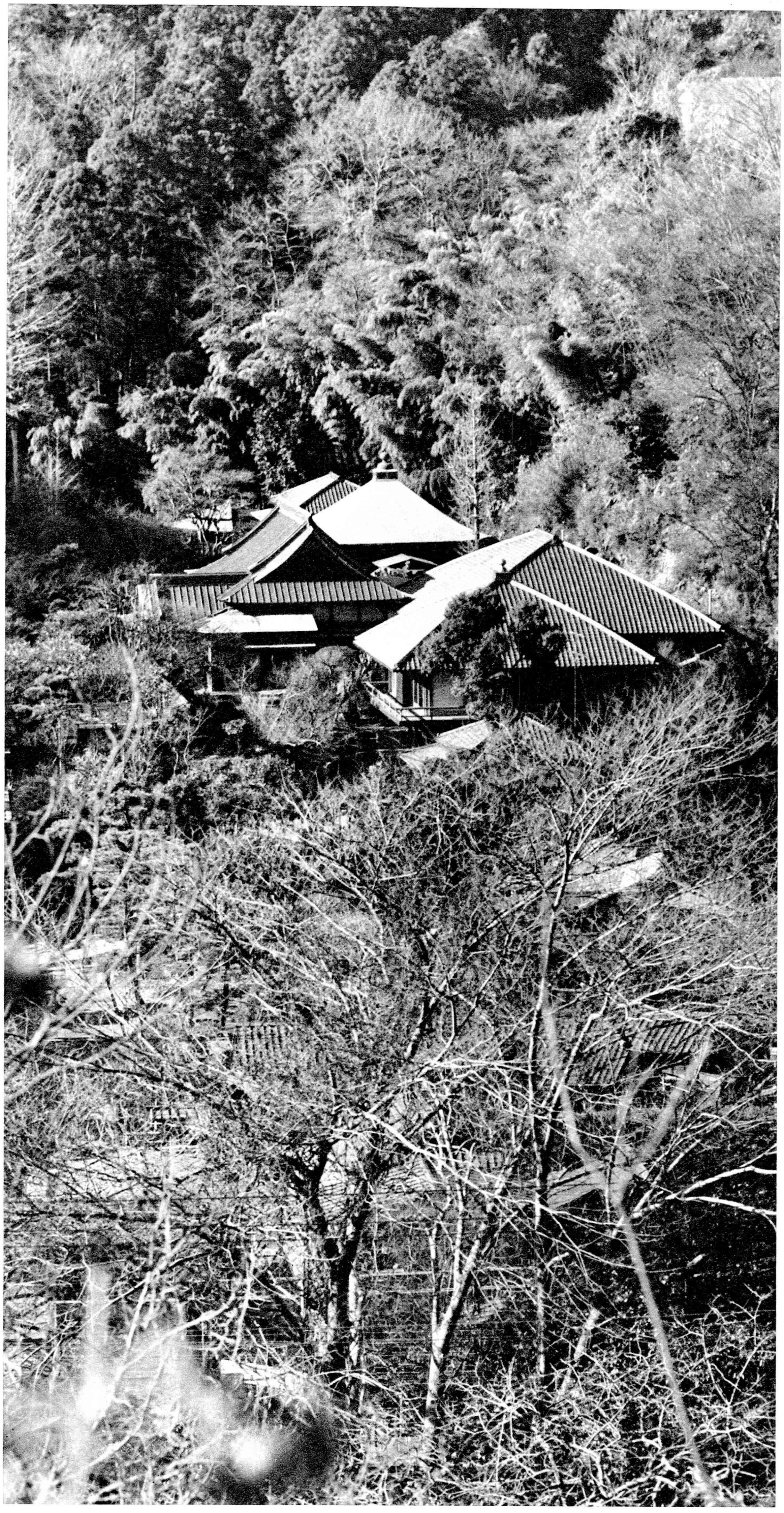
The surrounding hills and the extensive Ten'en Park, situated behind Hachiman Shrine, are crisscrossed with paths that present fine views of Kamakura and the sea, Enoshima and Mt Fuji. Some of these trails date back to the ancient days of Kamakura and are of considerable historical interest. The hiker will often come across old burial caves, called *yagura,* in which the ashes of fallen warriors were buried centuries ago.

One can also explore the seven historical entrances into Kamakura, where at a moment's notice a relatively small force could hold off the attack of a large army. One of the loveliest and quietest of these former entrances is to be found to the east of the city in a small secluded valley. Once a bustling and closely-guarded entrance to the city, the Asahina Pass is now an unfrequented path overgrown with grass. Instead of the shouting and clash of weapons of olden days, all that is now heard are the chirping of birds and the splash of a small waterfall.

Kamakura is a place of great beauty and interest. It is, in addition, only one hour's trainride from Tokyo. People living in the capital have a treasure house on their doorsteps. It would be a pity for them not to take advantage of their good fortune.

Principal Festivals in Kamakura

January 1-3	New Year. Hachiman.
Mid-April	Kamakura Festival. Procession. Shizuka's dance.
July 14	Enoshima Festival.
August 23-24	Kenchoji.
September 2-3	Engakuji.
11-13	Ryukoji.
15-16	Hachiman. *Yabusame.*
18	Gongoro Shrine. Masked procession.
October 10-15	Komyoji.
November 15	7-5-3 Festival. Hachiman.



Tokeiji, in northern Kamakura, is often called "the Divorce Temple." In olden times women taking sanctuary in this peaceful nunnery could obtain a divorce from their husbands.



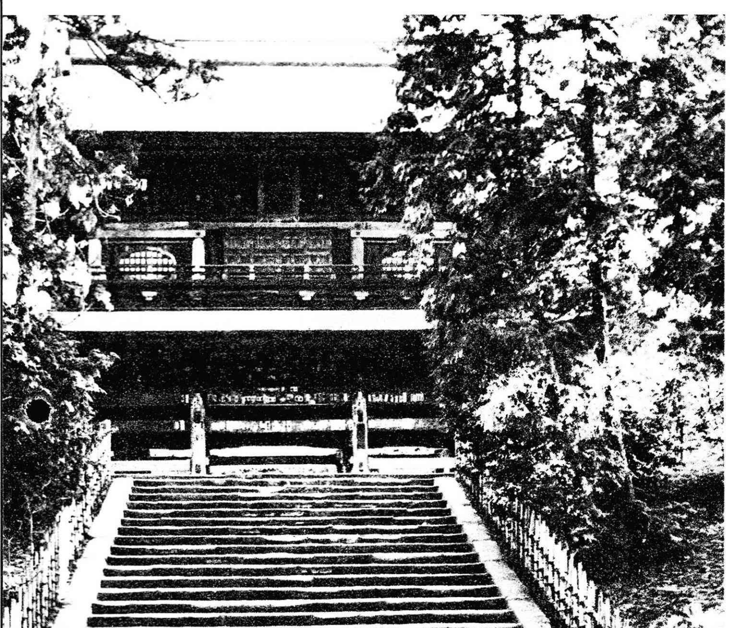
Above: Zuisenji, founded by the Zen monk Muso Kokushi in 1327, is known for its beautiful garden, and in March of every year visitors flock to admire the plum blossom Right: Kenchoji dates from 1253 and is the first of the "gozan," or the Five Great Zen Temples of Kamakura. Opposite page: (right) The second of these five temples is Engakuji, founded seven hundred years ago and still a flourishing center of Zen monasticism. (Top right) The city's most ancient temple is said to be Sugimotodera, established long before the Kamakura period. (Far right) Kamakura possesses many tunnels leading from one valley to the next. The largest is the Shakado Tunnel; situated next to the site of an old Hojo mansion, the tunnel was intended as an escape route in case of attack.

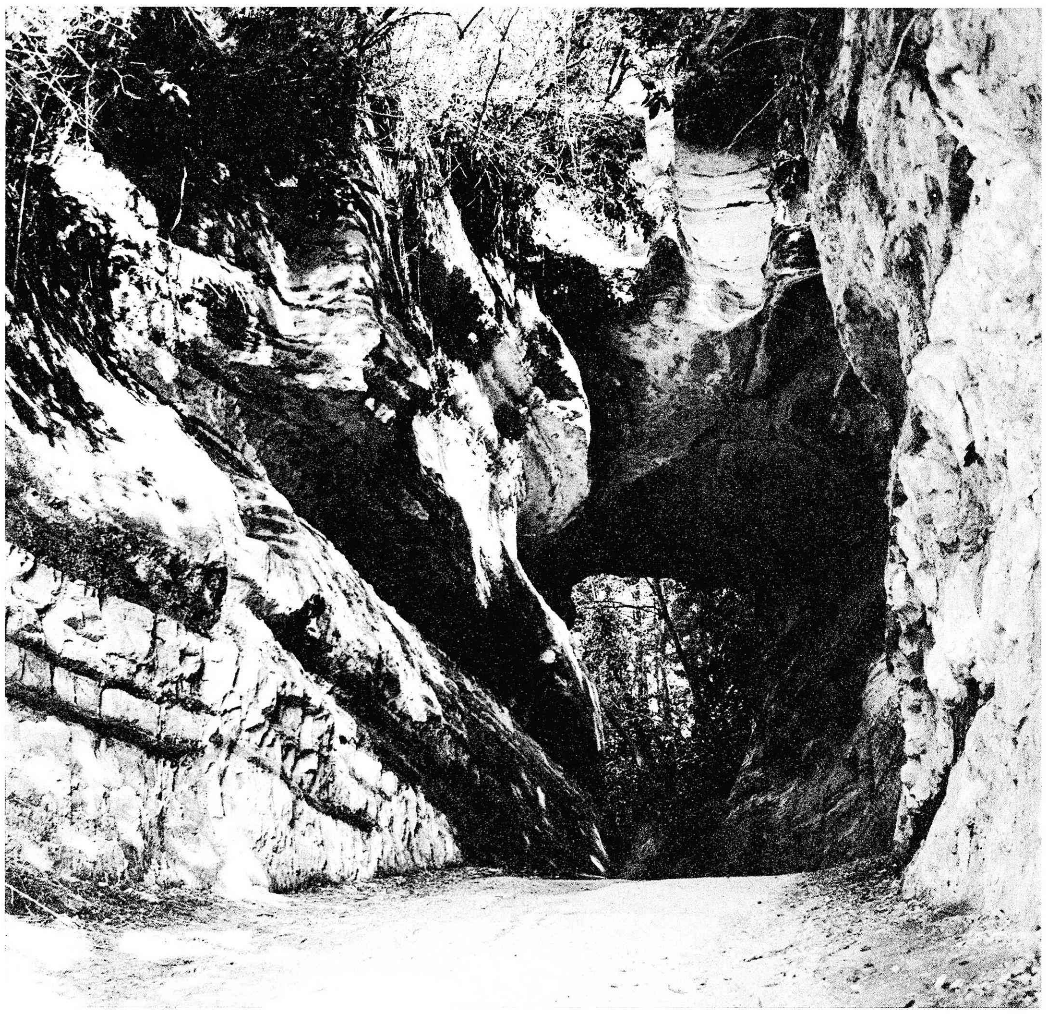






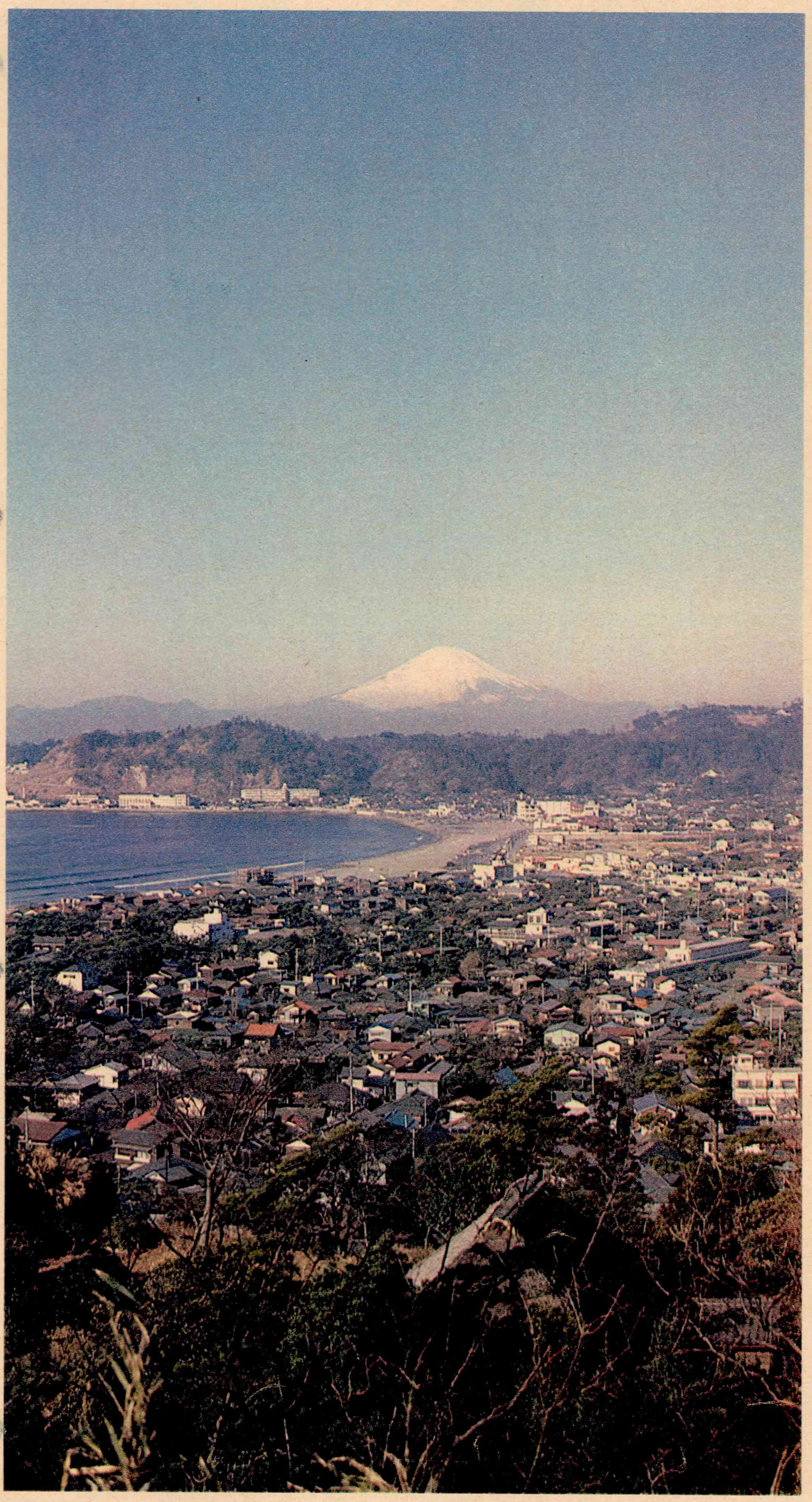

杉本観音
杉本観音






長谷寺
倉歴史的風土 長谷観音 特別保存地区

Left: The main gate of Hasedera, a temple which houses a large gilded statue of Kannon, the goddess of mercy. The statue is said to have been carved in 721 from the trunk of a camphor tree washed up on Kamakura beach.



Above: A view of Kamakura from a hilltop outside the city. Kamakura is surrounded on three sides by hills and on the fourth side by the sea, and so was easily defensible. In the distance can be seen Mt. Fuji.

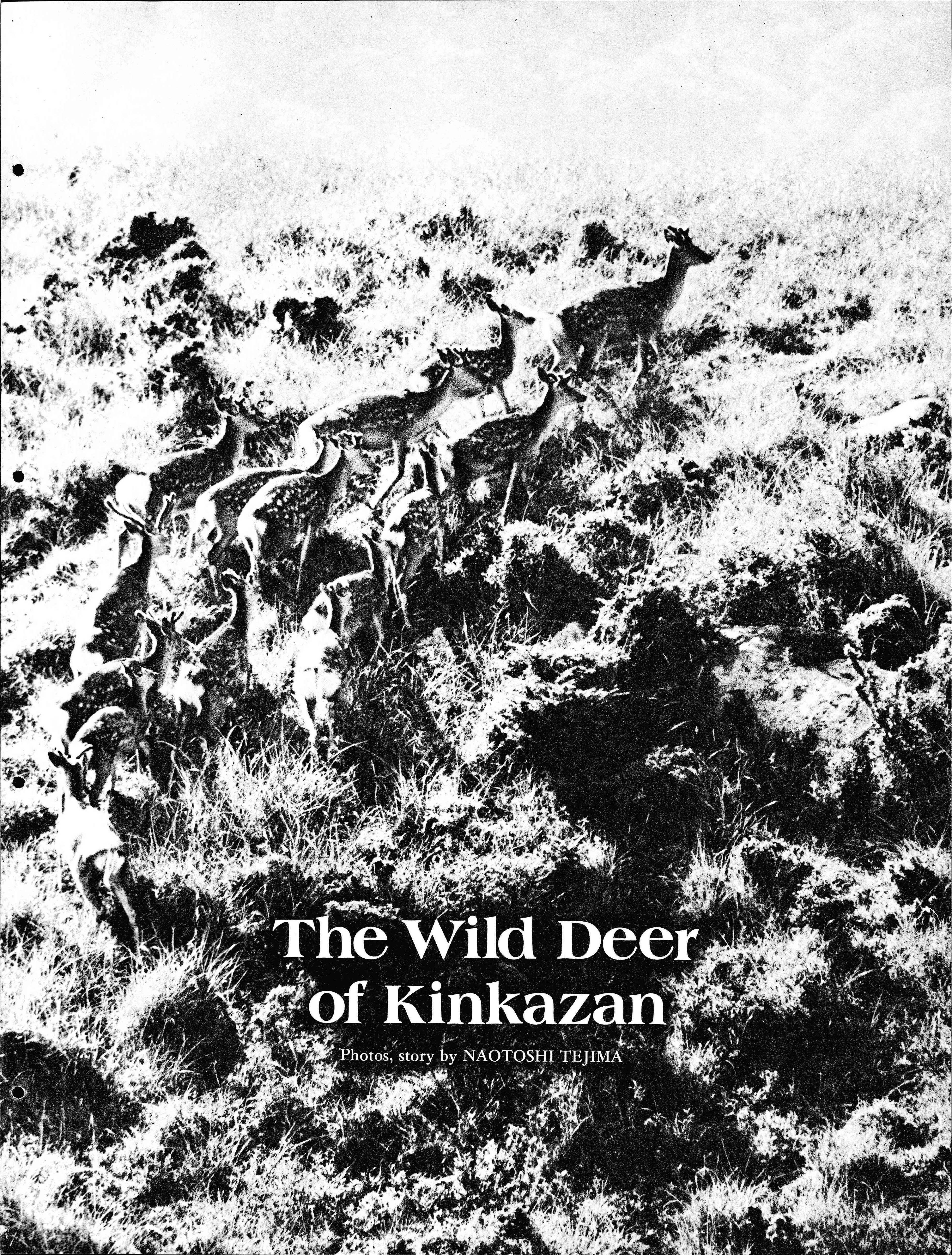




Top: In the spring festival every year a young girl re-enacts the famous dance of Shizuka Gozen, who performed in the presence of Yoritomo and defiantly praised her lover Yoshitsune. Above: In the same festival yabusame, or archery on horseback, is performed, as riders gallop down an avenue of Hachiman Shrine and shoot at three targets. This mounted archery practice is said to have been instituted by Yoritomo to encourage his troops to keep in good training.



The bamboo garden of the Zen temple Hokokuji. Situated in a secluded valley in the eastern part of the city, Hokokuji is typical of Kamakura's many quiet and peaceful temples.



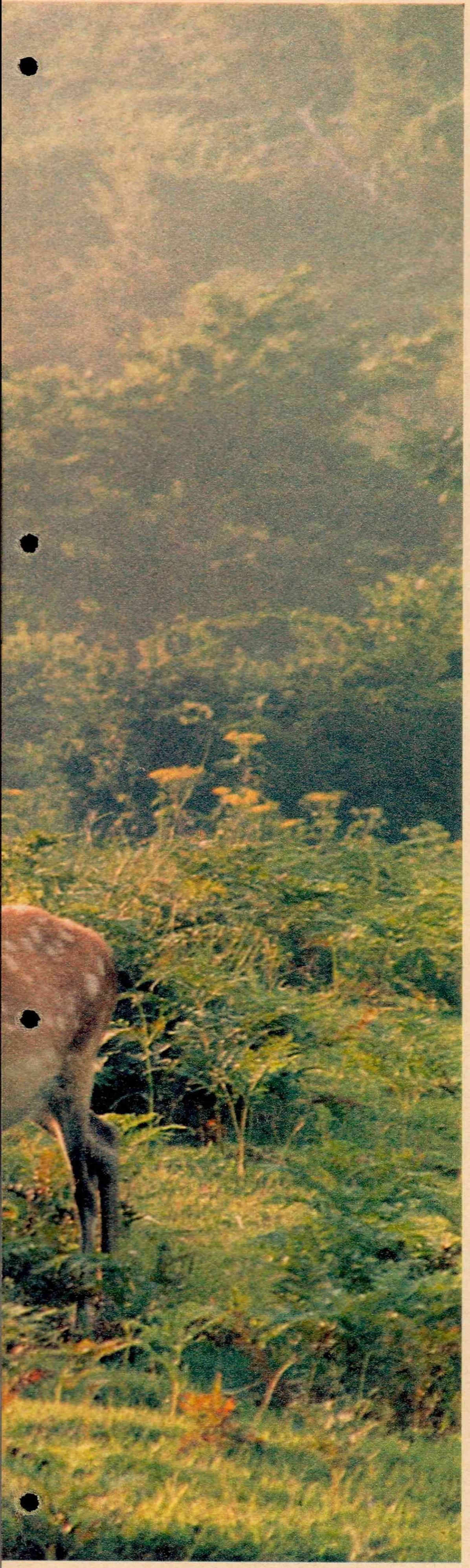
The Wild Deer of Kinkazan

Photos, story by NAOTOSHI TEJIMA

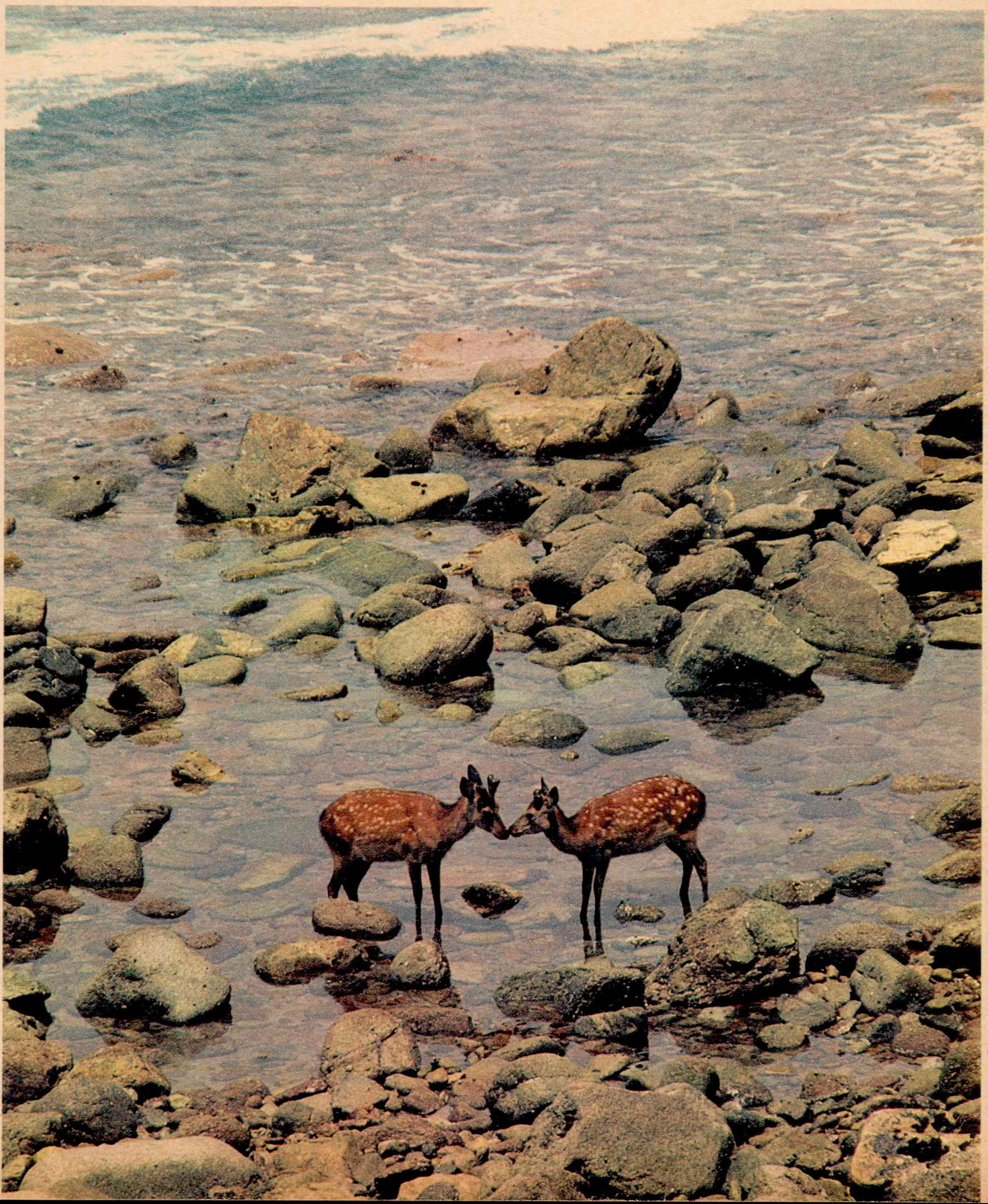


Beautiful spots cover the hides of the deer (both buck and doe) from spring through autumn. But the spots disappear in winter.

Kinkazan is covered with a primordial forest under which herds of wild deer roam in complete freedom.







In summer, wild deer are often seen on the beach.

A buck on the alert.



THERE is a small island located about one kilometer off the Pacific coast of Miyagi Prefecture in the northern part of the main Japanese island. The mountain of Kinkazan covers the whole island which is 26 kilometers in circumference and 455 meters tall at its highest point. The island, in fact, is called Kinkazan (Gold Flower Mountain). Legend has it that it was on this island that gold was first discovered in Japan, in the seventh century, and donated to the Imperial Family.

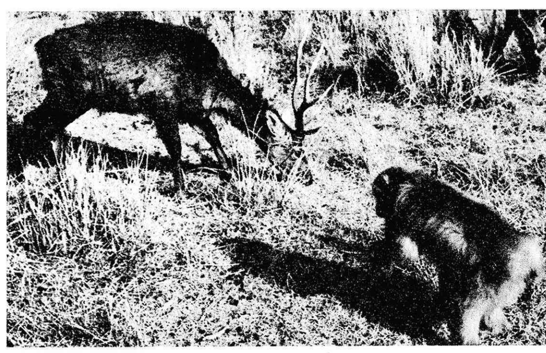
Half-way up the mountain is a shrine called the Ogon-yama Jinja (Gold Mountain Shrine) which has a history of 1,200 years. The god enshrined here is the guardian deity of gold, silver, jewelry and safe voyage. Thousands of pilgrims from all parts of the country visit and pray at this shrine every year. There is a saying that if a person makes a trip to the shrine for three consecutive years, he will not be in need of money for the rest of his life.

The entire island is covered with a primordial forest under which herds of wild deer and monkeys roam in complete freedom. Kinkazan had long been famous only for its shrine but today, the island is attracting an increasing number of tourists who come to view its spectacular natural beauty.

The island is the home of about 50 people, including shrine priests and attendants, the lighthouse crew and forestry workers. There is a small hotel to accommodate tourists and pilgrims.

It was six years ago when I learned that wild deer and monkeys lived on the island. Hoping to photograph the wild creatures, I visited the island one day in January. Because it was my first trip, my efforts were not too fruitful as far as photography was concerned. As I walked all day long through the island, I came across herds of wild deer and groups of monkeys and I immediately decided to make it my life work to photograph the wild deer of Kinkazan.

Ever since my first trip, I have visited the island at least four or five times every year. It is not certain whether the deer were original denizens of the island or had been brought over there and turned wild.



Wild deer and monkeys live in a state of "co-prosperity."

THE deer on Kinkazan can be roughly divided into two groups. One is the group which lives near the shrine and can be fed by hand. The other is the group which lives in the forest. Called "yamashika" (mountain deer), the deer in this group are ever on the alert and run away whenever a human being approaches them.

It goes without saying that my sole target was the mountain deer. Small as the island may be, it has a circumference of 26 kilometers and is 455 meters high. At first, I did not know where to go to find the subjects of my camera. I had to locate the elusive creatures first, as I was told by my host at



A young fawn about two months old.

the hotel and by people at the shrine, before I could do anything. I walked through the mountain day after day but I soon realized that walking through the mountain alone was of little use. So I changed my tactics and decided to plan my forays carefully, covering only a certain area each day. This strategy proved to be considerably effective.

By this method, I learned a lot about the habits of the mountain deer during my six years of photographing them. By now, the island has become so familiar to me that it is like my own yard. As I became used to them, I was able to take closer and better shots of the wild deer.

During my trips through the mountain, I also came across a great number of wild monkeys. But I must confess that they proved to be more difficult to photograph than the deer. I have found that the monkeys and deer are relatively friendly to each other and managed to exist together in a state of "co-prosperity." Monkeys are found more frequently near the mountain deer.

According to my calculation, there are 300 to 400 mountain deer on Kinkazan. In the winter, when food is scarce, they frequently come down from the mountain and approach the fields surrounding the homes of people living on the island. Deer, too, must eat in order to survive. Photographing them in winter, therefore, is relatively easy. It is said that the number of deer on the island is increasing annually and this is causing a big headache to the inhabitants because they devour the crops.

Aside from eating crops, the deer also devour the young shoots of trees planted in afforestation programs on the island. Although the inhabitants are not against the increase in the deer population, they fear that if something is not done to reduce the increase rate of the animals, the island would turn into a bald mountain sooner or later. This would mean that the deer themselves would starve. As one countermeasure, the authorities on the island allow hunters to catch about 20 to 30 deer every year. The animals are then transferred to zoos and other places.

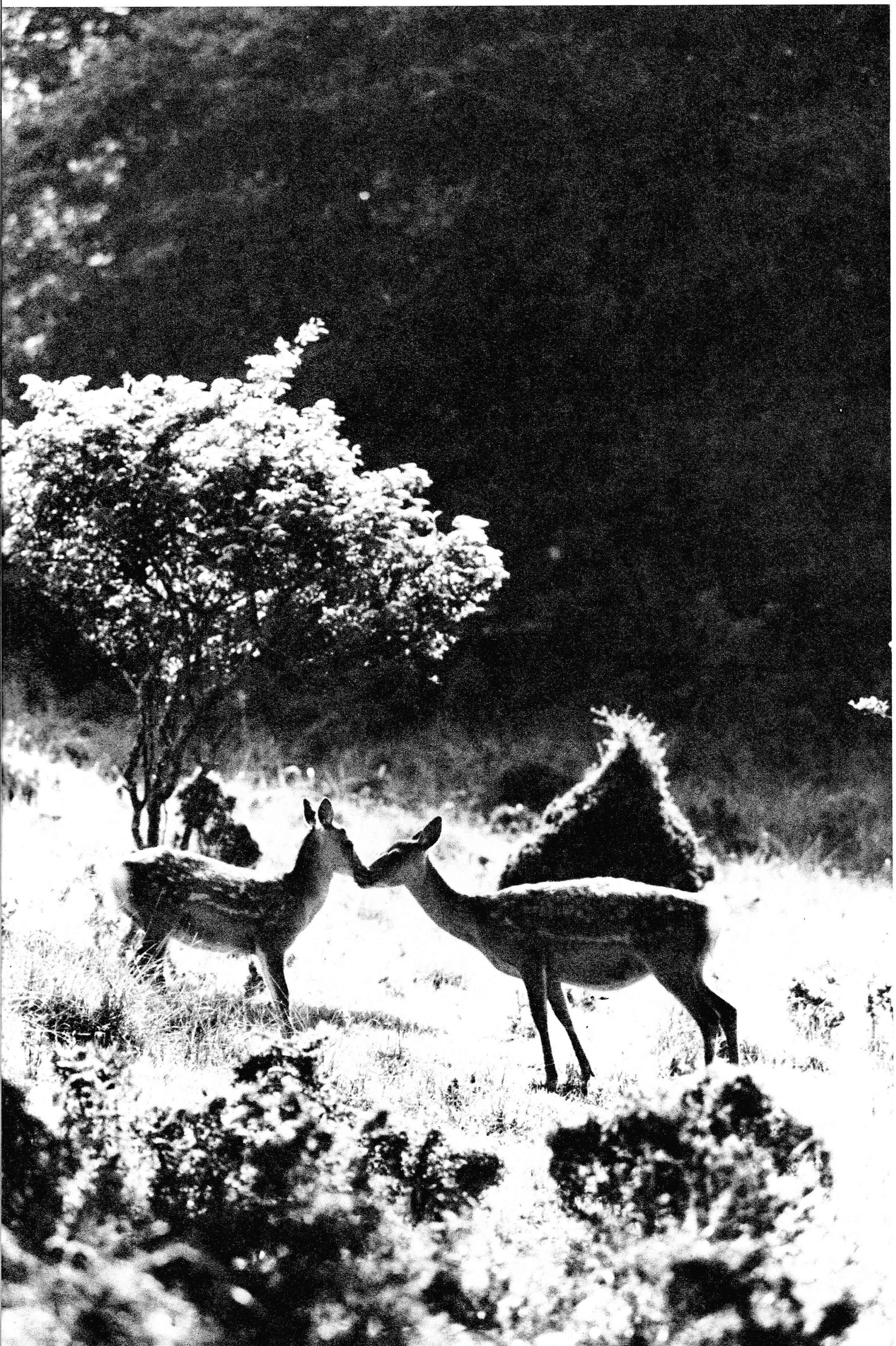
NOWADAYS, a great number of tourists visit the island from spring to summer to take in the scenic beauties of Kinkazan.

Young tourists, in particular, walk deep into the mountain, threatening the livelihood of the mountain deer. As a result, the deer have changed their habitat from the places they used to live in, which regretfully has made it increasingly difficult for me to photograph them.

When I made my first trip to Kinkazan, the island was a virtual paradise not only for the wild deer and monkeys but also for human beings. It is my fervent hope that Kinkazan will not be ravaged by modern "civilization" but remain the rustic island it originally was.

A buck grows a new set of antlers every year. The antlers appear in the spring and become fully grown in summer. They drop off naturally in winter.















Kinkazan is a sanctuary for the deer. Hunting is forbidden all year round. Even dogs are not allowed on the island because of the fear that they may attack and kill the deer.

Zen for Restaurant Employees



The restaurant Mikasa-Kaikan in downtown Tokyo is famous not only for its tasty cuisines but also for the fact that all its employees regularly practice the Zen ritual of meditation.

Zen meditation is a form of mental discipline practiced by followers of the Buddhist Zen sect which was founded by Bodhidharma, a legendary sixth-century Indian prince. Legend has it that this priest meditated, sleepless and motionless, for nine years until he attained enlightenment.

Zennosuke Tani, the 72-year-old proprietor of Mikasa-Kaikan, has been in the restaurant business for more than 50 years and he attributes his success in the business to the efficacy of Zen meditation which, he says, has helped him build up not only a sterling character but a keen business acumen.

Thus convinced of the beneficial effects of Zen contemplation, Tani has adopted this religious practice for the spiritual training of his young employees since 1954. Today, every one of his 350 employees practices Zazen, as Zen meditation is called.

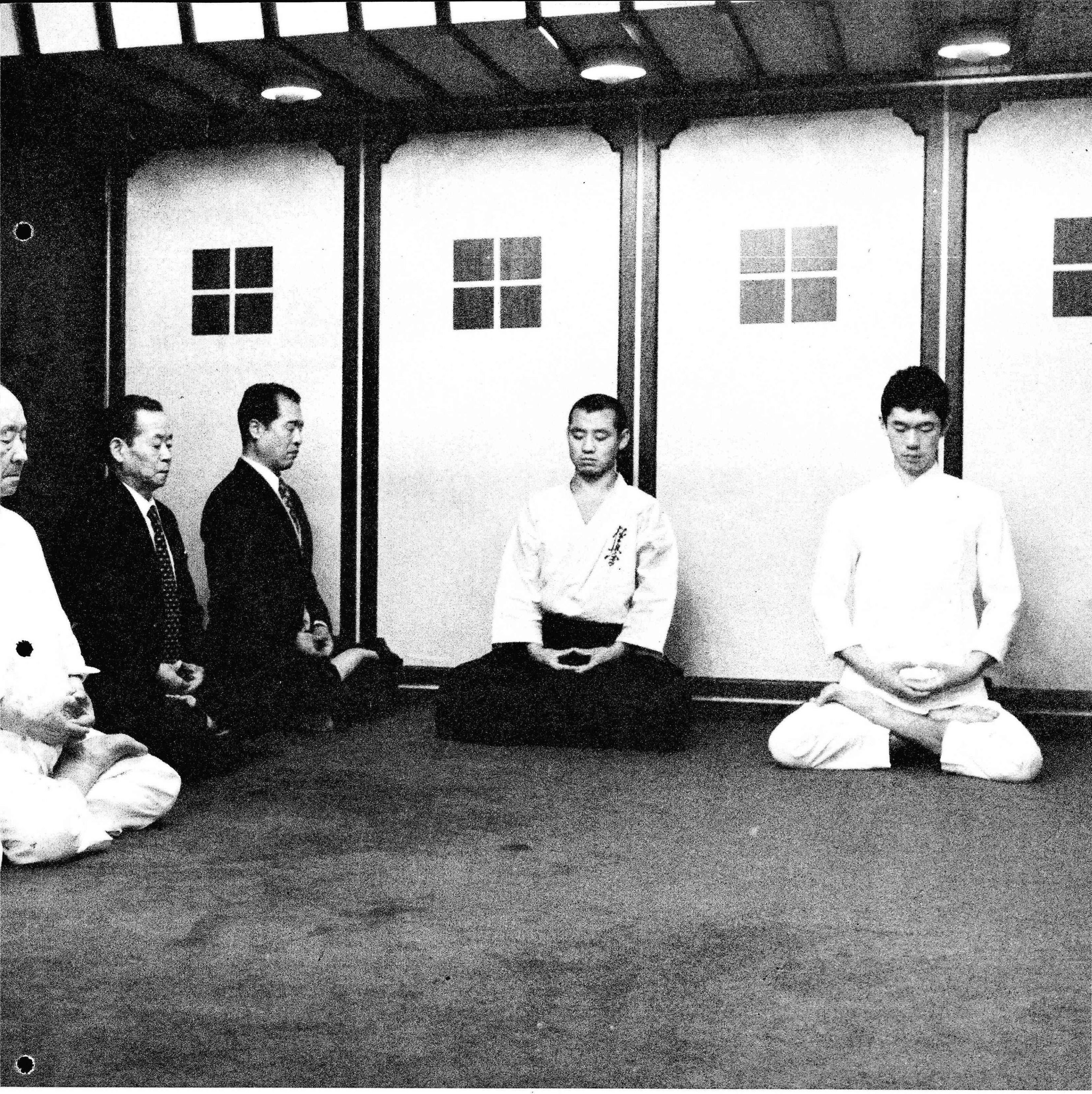
Zazen sessions are held three days a week at Tani's restaurant. Each session lasts for one hour, starting at 9 a.m., 9 p.m. and 11 p.m. All the employees of the Mikasa-Kaikan are required to participate in one of these Zazen courses at least once a month. A Zazen veteran was newly appointed in 1971 to supervise the program.

Aside from the Zazen sessions held at the restaurant, Tani takes his employees on Zen temple tours eight times a year. One such trip lasts three nights and four days. The employees are awakened at 3 o'clock in the morning and undergo strict Zazen rituals. In these sessions, they must sit on the floor in difficult and cramping positions for a long time. If they should doze off or assume an easy posture during the meditation, they are hit on the shoulder with an oak wood staff.

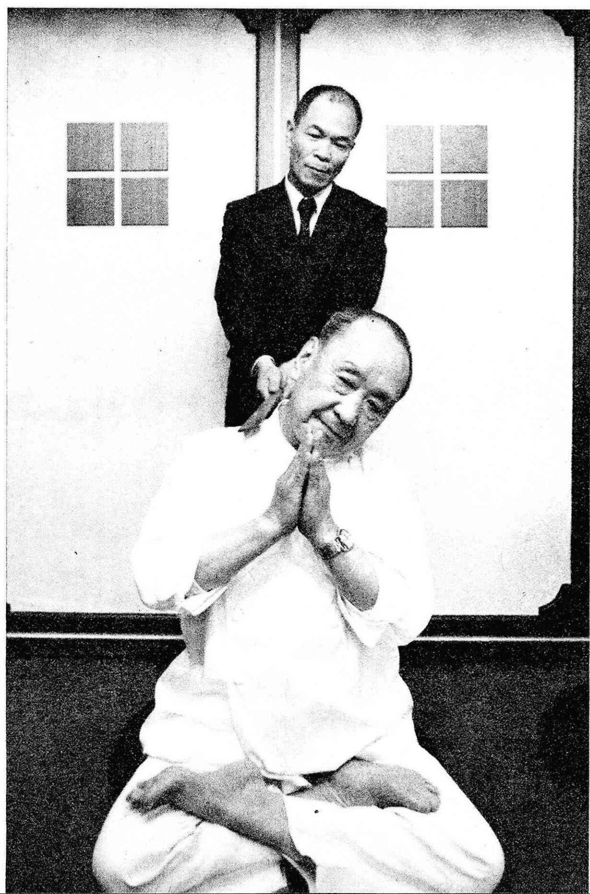
Despite the severe ordeal they have to go through while on the Zazen trips, many of the employees find it an invigorating experience. They say that Zazen infuses them with new vitality and energy and brings to them a feeling of contentment and accomplishment. Most important of all, they say, the training helps generate a sense of solidarity among them.



Photos by MICHIO NOGUCHI







Above and far left: After the restaurant is closed at 11 p.m., the employees sit for Zen meditation in the dining rooms of the main store. Left: A Zazen trainee bows to show his gratitude to the supervisor when the oak wood staff gently touches his shoulder to warn him of the subsequent whacking.

Current Topics

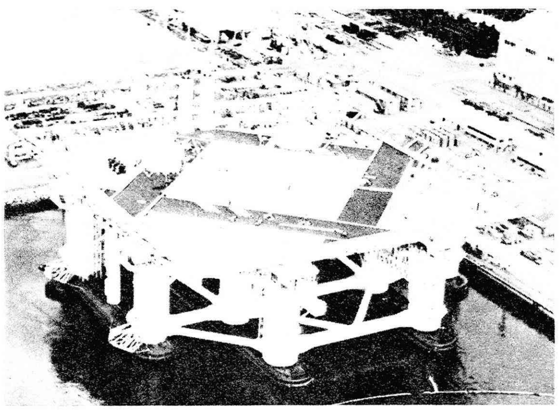
EXPO Structure Christened

The Aquapolis, a 16,000-ton floating platform that is expected to become the centerpiece of the 1975 International Ocean Exposition opening July 20, was christened on February 17 following its completion at the Hiroshima shipyard of the Mitsubishi Heavy Industries, Ltd.

The structure, 32 meters tall, 104 meters long and 100 meters wide, is claimed to be the largest floating structure in the world. It cost ¥12,300 million.

During the 180-day exposition, the Aquapolis will lie at anchor off the Motobu Peninsula of Okinawa, the site of EXPO '75. Designers of the structure say it will withstand winds of up to 60 meters per second and waves 15 meters high.

A variety of entertainment programs are scheduled at the Aquapolis which is equipped, among many other novel devices, with mobile footpaths to carry visitors.



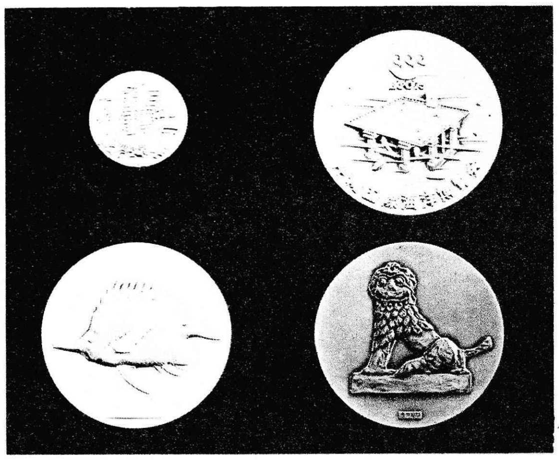
EXPO '75 Medals Now on Sale

As a fund-raising measure and to provide souvenirs of the international marine exposition to be held in Okinawa this summer, the Association for EXPO '75 has put on sale three varieties of memorial medals.

Pictured counter-clockwise from top left are: the gold medal priced at ¥38,000 which depicts an early 15th century trading vessel; the silver medal (¥10,000) showing a species of sea bream, and the bronze medal (¥2,000) with the likeness of Okinawa's *shisa* or lion-dog roof ornament.

The obverse of all three bears an image of the Aquapolis, the giant floating platform expected to become the main attraction of the ocean exposition.

The medals are available singly or in sets of three, handsomely packaged. Some eight per cent (an estimated ¥430 million) of the total sales expected will be used to help finance the exposition.



Classical Music for Asians

A troupe of four Japanese opera singers will tour Asian cities this autumn to help promote friendship and understanding.

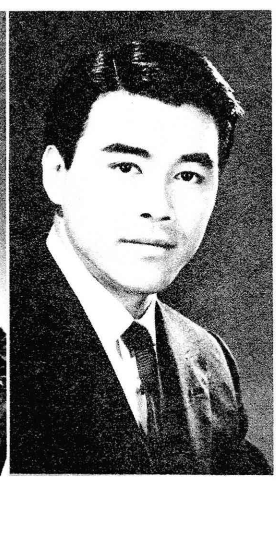
The quartette will include Miss Kyoko Ito (left photo) and Yoshinobu Kuribayashi. Miss Ito is one of Japan's foremost sopranos and Kuribayashi is among the leading baritones.

This will be the second project in a musical goodwill program sponsored by "Participation," an association of Japanese classic music lovers. The group was organized two years ago.

In its first cultural promotion project, the association dispatched Takeshi Kobayashi, a violinist with a fine background in European musical circles, on a recital tour of Asia in October-November last year. Kobayashi appeared at 27 recitals in 18 cities of eight countries: Turkey, India, Thailand, Indonesia, Singapore, Malaysia, Hongkong and the Philippines.

The project, financed by the Japan Foundation and some private groups, was co-sponsored by various public and private organizations in the cities visited.





Kobayashi was often met by curious, and sometimes suspicious, audiences. In some cities he visited, there were many who apparently heard classical Western music for the first time. The climate was often inhospitable.

In addition to the tight concert schedule, he was invited to play for radio and television broadcasting. He was also requested to tell how to teach music to children. Kobayashi spent much time giving lessons to students and discussing music.

This year, Participation hopes that the quartette of operatic singers will give good opportunities of music appreciation to Asian audiences who have few musicians and orchestras of their own specializing in Western music.

In summer, Participation's chairman Motoo Shiina will visit Asian countries to make arrangements for the opera singers' concerts scheduled in the autumn.

Epochal Process Developed for Production of Pills

Mitsubishi Chemical Industries Ltd., a leading Japanese chemical manufacturing firm, has developed an entirely new process for production of oral contraceptive pills and plans to start commercial production by the new method in the near future.

Pill manufacture by the conventional system now tends to be hindered by the limited availability of raw materials. But Mitsubishi Chemical's new process — the first fermentation method to be employed in the world — uses cholesterol which is available in abundance. It greatly simplifies the production process, contributing largely to cost reduction. Therefore, the firm intends to undertake large-scale pill manufacture by the new method for extensive sale in the world market centering on Europe, the United States and developing countries.

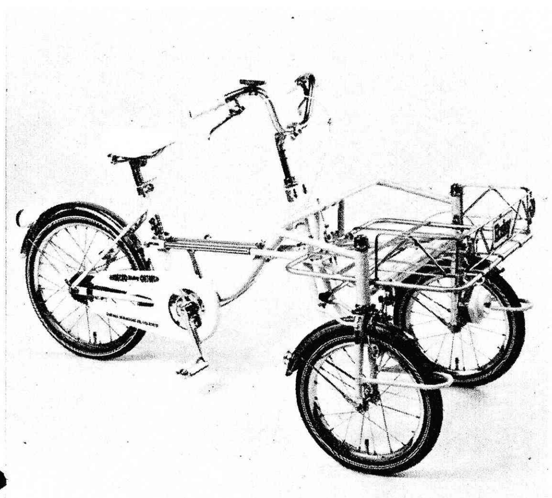
Cholesterol, used as base material in Mitsubishi Chemical's method, is available from wool grease (recoverable in large quantities from wool washings) and fish oil. First, steroid intermediate ADD (Androsta-Diene-Dione) is made from it by a fermentation method using special bacteria named Arthrobacter Symplex. Then, various steroid-based pharmaceuticals are produced from ADD through chemical reaction, including not only Norethisterone, the raw material of the pill, but also male and female hormone drugs and antiphlogistics.

The new process thus consists of only two stages as against more than 10 stages of the conventional

method. But the raw material of the pill thus produced is identical in chemical property with the one currently in use, the firm claims.

A 'Bicycle' With a Difference

A combination bicycle-tricycle has been developed jointly by K.K. Ikko in Nagoya and Chikuma Seisakusho in Kyoto. As a tricycle, it is good for carrying goods and baggage. Remove the rack and the two front wheels, fix one of the wheels to the front of the vehicle and you have a regular bicycle for cycling. Price: ¥48,600.



'Elemonica'

Here is something new for the young. Trade-named Elemonica, this harmonica can be connected by a cord to a radio, a taperecorder or a stereo set. The instrument will be put on sale in April by Hoshiden Electronics Co. of Osaka. Price: ¥2,650.



Miniature IC Radio Set



A miniature IC (integrated circuit) radio set, said to be the smallest ever made, has been put on sale by General Marketing Co. of Tokyo. The AM radio receiver, measuring 4 by 3 centimeters and 1.7 centimeters thick, is highly sensitive and has a high tone quality, the manufacturers claim. Price: ¥1,780.

Radio-Controlled Model Helicopter to Be Used for Saving Lives in Building Conflagrations

The Tokyo Fire Defense Agency is currently experimenting with a miniature helicopter which it hopes will play a vital role in saving the lives of people trapped in fires in tall buildings in congested urban districts.

The Fire Defense Agency is finding it increasingly difficult to rescue people trapped in fires in congested areas of Tokyo by conventional methods because of the great increase in high-rise structures built along narrow and crowded streets and alleys. When the building is too high, it is practically impossible for fire engines to do the job because they cannot approach the building and the ladders they carry are too short to reach the upper floors of the skyscraper.

The miniature helicopter, dubbed Bell Huey Cobra 450, is 1,650 millimeters long and weighs only 4 kilograms. It has a maximum speed of 60 kilometers an hour and can stay aloft for about 15 minutes. It can fly up to an altitude of 100 meters,

ESTABLISHMENTS THAT ARE THE TALK OF THE TOWN

Current Topics



which is approximately the height of a 30-story building, with a load of one kilogram.

The role of the model helicopter is simply to drop a length of rope to people stranded on tall buildings on fire so that the rope can be used to pull up another strong rope from the ground. The stranded people can climb down the strong rope to the ground.

Because the lives of the pilot and crew of an ordinary manned helicopter are given priority in rescue operations, the helicopter cannot do an efficient job as it is dangerous to fly between tall buildings or directly approach the burning structures. However, in the case of the miniature helicopter which is controlled by radio, it can be loaded on a fire engine and flown aloft anytime and practically anywhere.

The Tokyo Fire Defense Agency has already completed a model helicopter and is conducting experiments to find out the model's resistance to heat, wind, rain and other climatic conditions. After the results of the experiments become clear, the FDA will make improvements on the model helicopter and mass-produce it for actual use in rescue operations in fires involving tall buildings.

English No-Parking Signs in Tokyo

The Metropolitan Police Department recently put up English no-parking signs in downtown Tokyo to prevent illegal parking by foreigners.

The sign, 40 centimeters wide and 22 centimeters deep, which reads "Vehicles illegally parked will be towed away." was affixed beneath an international traffic sign for no parking.

According to MPD officials, the signs are intended for foreigners who are not familiar with Japanese traffic regulations that empower police to tow away illegally-parked vehicles.

They said some non-Japanese motorists lodged complaints after their cars were taken away by police from non-parking zones. "They could understand the illustrative no-parking signs which are international but did not know that their cars might be towed away," one of them said.

Last year, the MPD towed away 189,000 illegally parked cars. Among them were 45 owned by foreign diplomats who are immune to penalties because of diplomatic privileges.



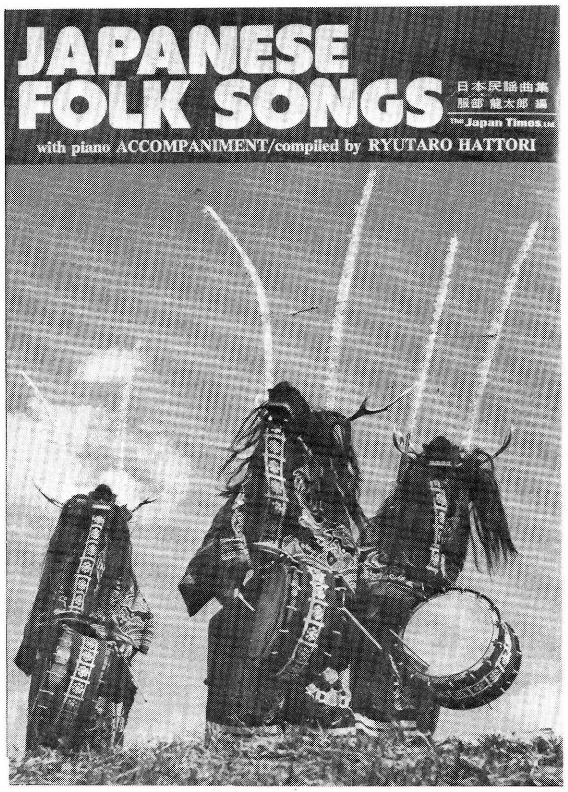
Stamp News



The Posts and Telecommunications Ministry will shortly issue this ¥1,000 stamp which is of the highest price among Japanese postage stamps ever issued. The stamp, featuring a statue of Kichijo-ten (Goddess of Luck), measures 33 by 22.5 millimeters. It is printed in three gravure colors.

The ministry issued on March 20 a ¥20 stamp commemorating the 50th anniversary of the start of broadcasting service in Japan.

A handbook of the folk songs sung before 1900••• still sung today throughout Japan



JAPANESE FOLK SONGS

(Enlarged Edition)

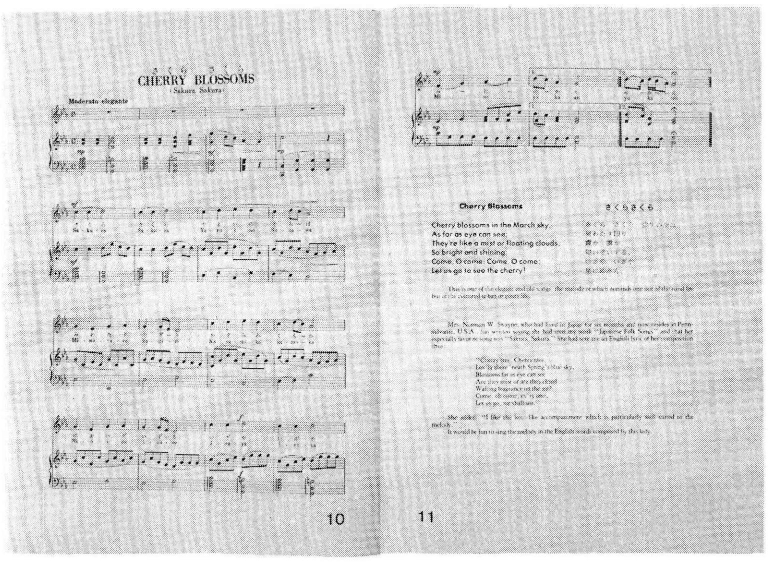
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	Overseas	$13.00	(Special price for readers of Japan Illustrated: sea mail postage included)

Page: 168 pp
Size: 21.5 cm x 30.0 cm



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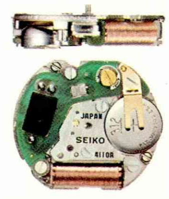
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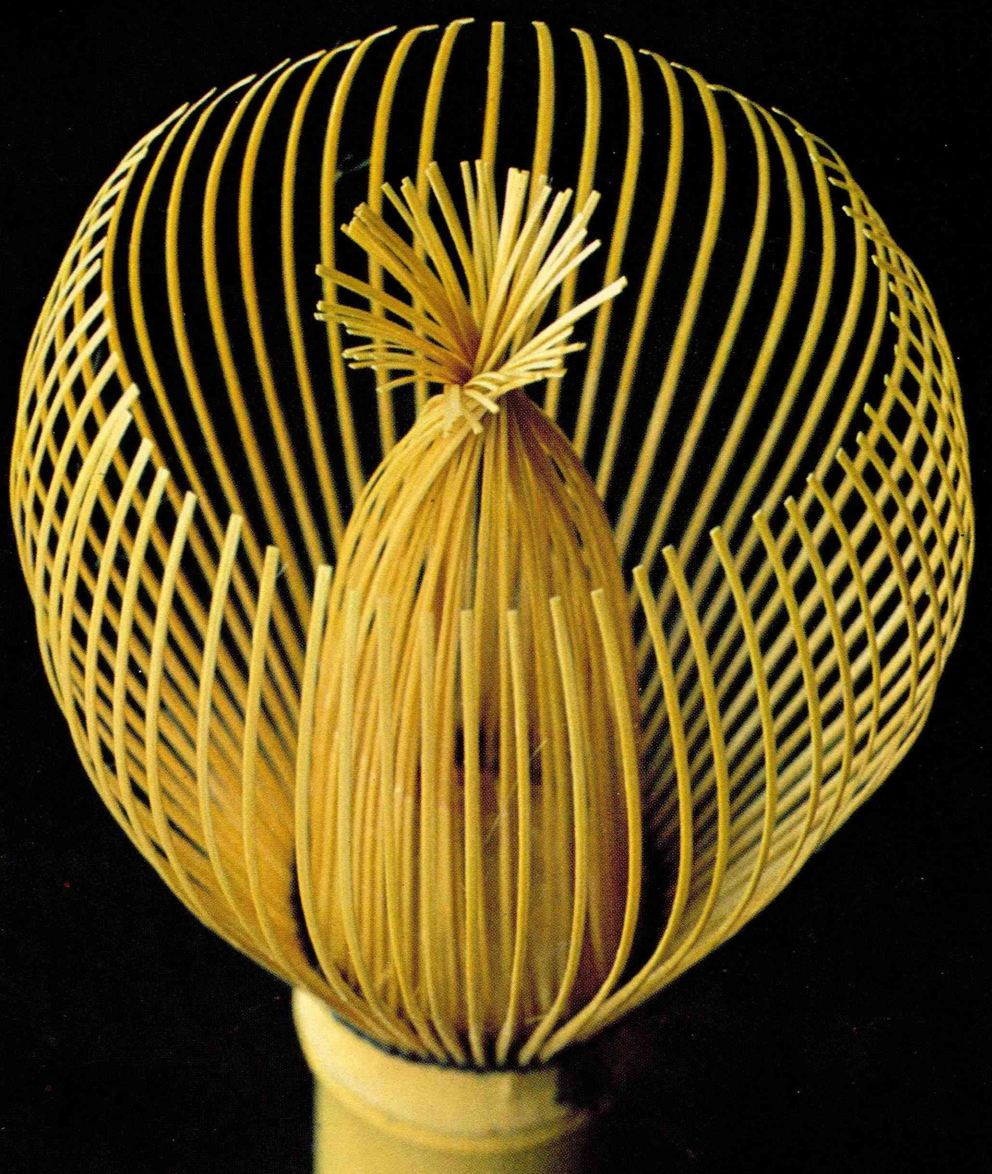
昭和40年 7 月20日国鉄東局特別扱承認雑誌第2125号

Japan Illustrated

The Japan Times
QUARTERLY MAGAZINE

Summer 1975
Vol.13・No.3

¥380



how to flavor a tea whisk

KANAGAWA

"Home" of Japanese

—Abounding in Nature Charm and History—

Beauties of Nature

Manazuru Peninsula and Mt. Fuji

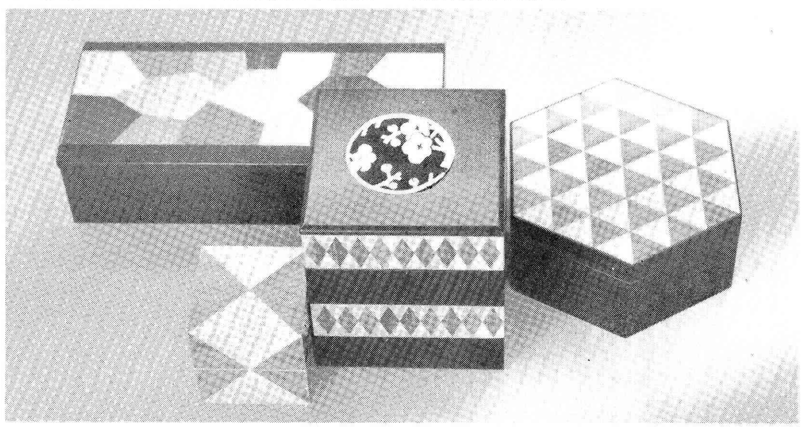


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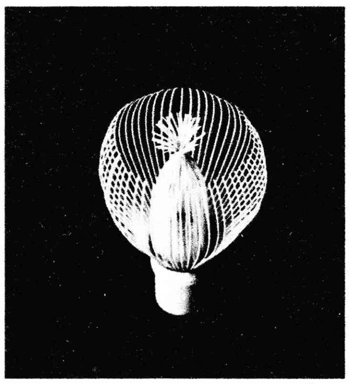
Kanagawa Prefectural Tourist Association

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Japan Illustrated

July 1975 (Vol. 13, No. 3)

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Cover photo: Placing a tea whisk on a dark surface reveals the intricate arrangement and beautiful curve of the bristles. So perfect is a tea whisk that it does not seem to have been made by human hands. (Photo by Michio Noguchi)

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Published by The Japan Times, Ltd.
President: YOSHIO HIGASHIUCHI
HEAD OFFICE: 5-4, Shibaura 4-chome, Minato-ku, Tokyo, 108, Japan . . . . . Tel. 453-5311
OSAKA OFFICE: Yodoyabashi Bldg., 34, 1-chome, Nakanoshima, Kita-ku, Osaka, 530, Japan. Tel. 202-3591

DOMESTIC PRICE: Y380 (postage Y115) per copy.
Subscription rate (including postage): 1 year (4 issues) Y1,980; 2 years (8 issues) Y3,960; 3 years (12 issues) Y5,940.
OVERSEAS PRICE: $2.50 per copy (including seamail postage)
Subscription rate (including seamail postage) 1 year: $10.00, 2 years: $19.00, 3 years: $28.00.
Printed in Japan by Dai Nippon Printing Co., Ltd.

The Teen-Age Judo Star

Photos by NOBUAKI FUKUI



Yasuhiro Yamashita, an 18-year-old high school senior, is creating a sensation among the judo world in Japan today. On the basis of his remarkable performance in the All Japan Judo Championship Tournament held in April at the Nippon Budokan Hall in Tokyo, the 1.81-meter tall, 123-kilogram Yamashita is now being groomed as the future champion of judo in Japan and perhaps of the world.

The All Japan Judo Championship Tournament is held every year to decide who is the best judoist in Japan, regardless of weight classification. Yamashita, a third-grade black belt holder in this traditional Japanese art of self-defense, was the third high school student in history to qualify for participation in the tournament.

A total of 32 men, including nine reigning and former world champions from all over Japan, converged at the Nippon Budokan Hall to vie for the honor of becoming the best judoist of Japan.

Up to the quarter finals, young Yamashita defeated all his opponents by ''ippon'' fall, throwing the huge crowd of spectators into a frenzy of admiration.

Although he lost by decision to Haruki Uemura (sixth-grade and eventual winner of the tournament) in the semi-finals, Yamashita's feat of advancing to the best four level was something unparalleled for a high school student.

Yamashita was a big boy as a child and when he became nine years old, his grandfather took him to a small *dojo* (judo hall) in town to introduce him to judo, for the purpose of building up the boy's physical strength and also teaching him good manners and etiquette.

When Yamashita entered junior high school, he began to practice judo seriously and by the time he advanced to senior high school, he had become good enough to win the All Japan Inter High School Judo Championships.

When he became a junior in the senior high school, Yamashita left his native Kyushu and transferred to Sagami Senior High School in the outskirts of Tokyo with the intention of polishing up his judo further. Sagami Senior High School is operated by Tokai University, which is noted for the numerous judo champions it has produced.

Yamashita currently commutes to school from the home of Nobuyuki Sato, a sixth-grade holder who had won the All Japan Judo Championship Tournament last year. Sato is also assistant professor at Tokai University and trains Yamashita for four days of the week. On the remaining three days, Yamashita practices at his school's judo club or goes to the Kodokan, the mecca of judo in Japan, to practice after school.

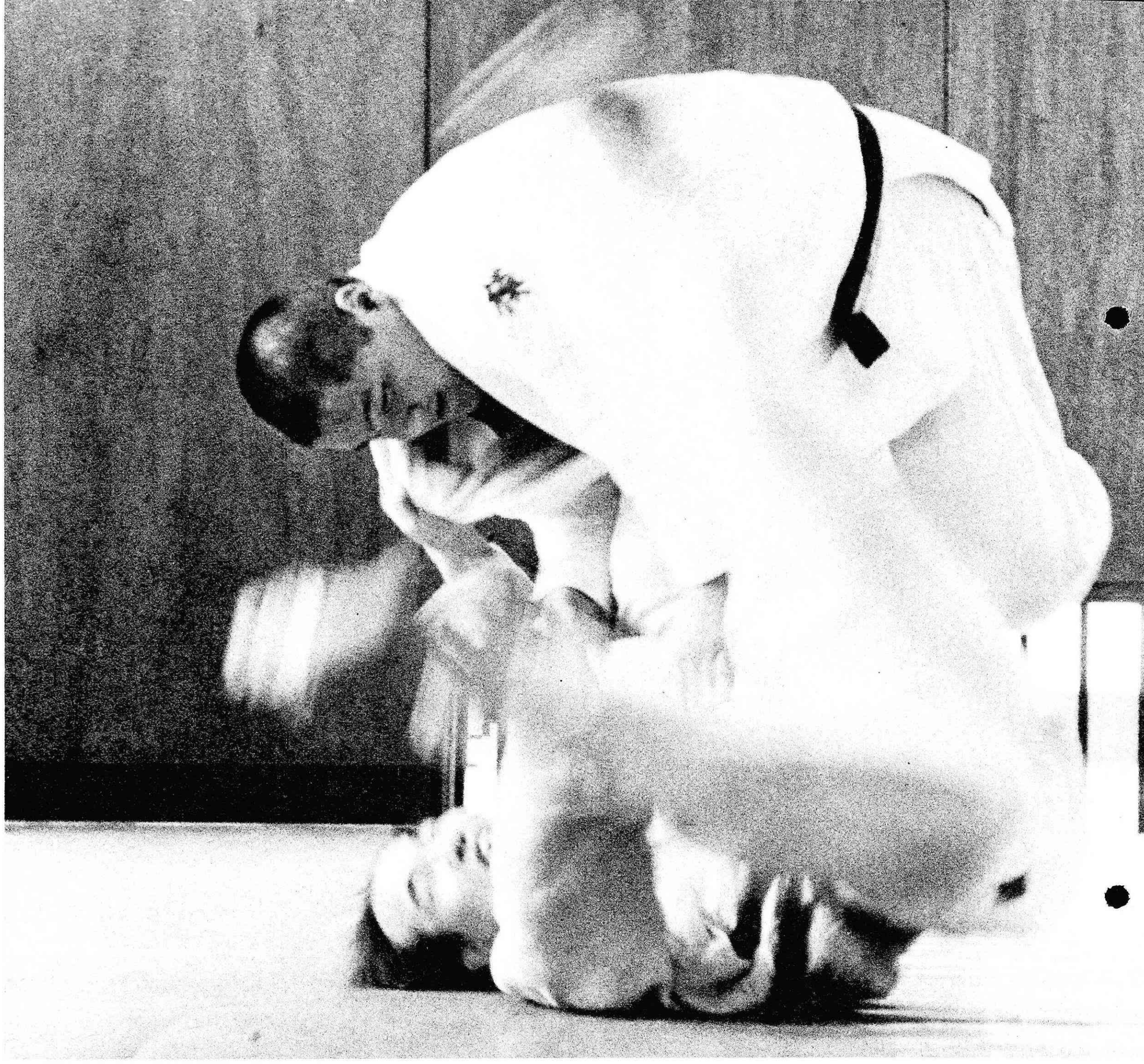
Mr. Yabuta, the vice principal of Sagami Senior High School gives his impression of Yamashita as follows: ''Yamashita is an extrovert and is quite popular among his fellow students. He seems to be good at English and chemistry at school. Although it is not rare to find people who start practicing judo while very young, I don't know why Yamashita has become as strong as he is.''

Isao Inokuma, a former national judo champion and currently one of the best judo teachers in Japan, has this to say about the capability and future potentiality of young Yamashita: ''Yamashita is endowed with a powerful physique and his timing when executing judo throws is fantastically good. I'm sure he'll become the strongest judoist in Japan and perhaps of the world in the future.''

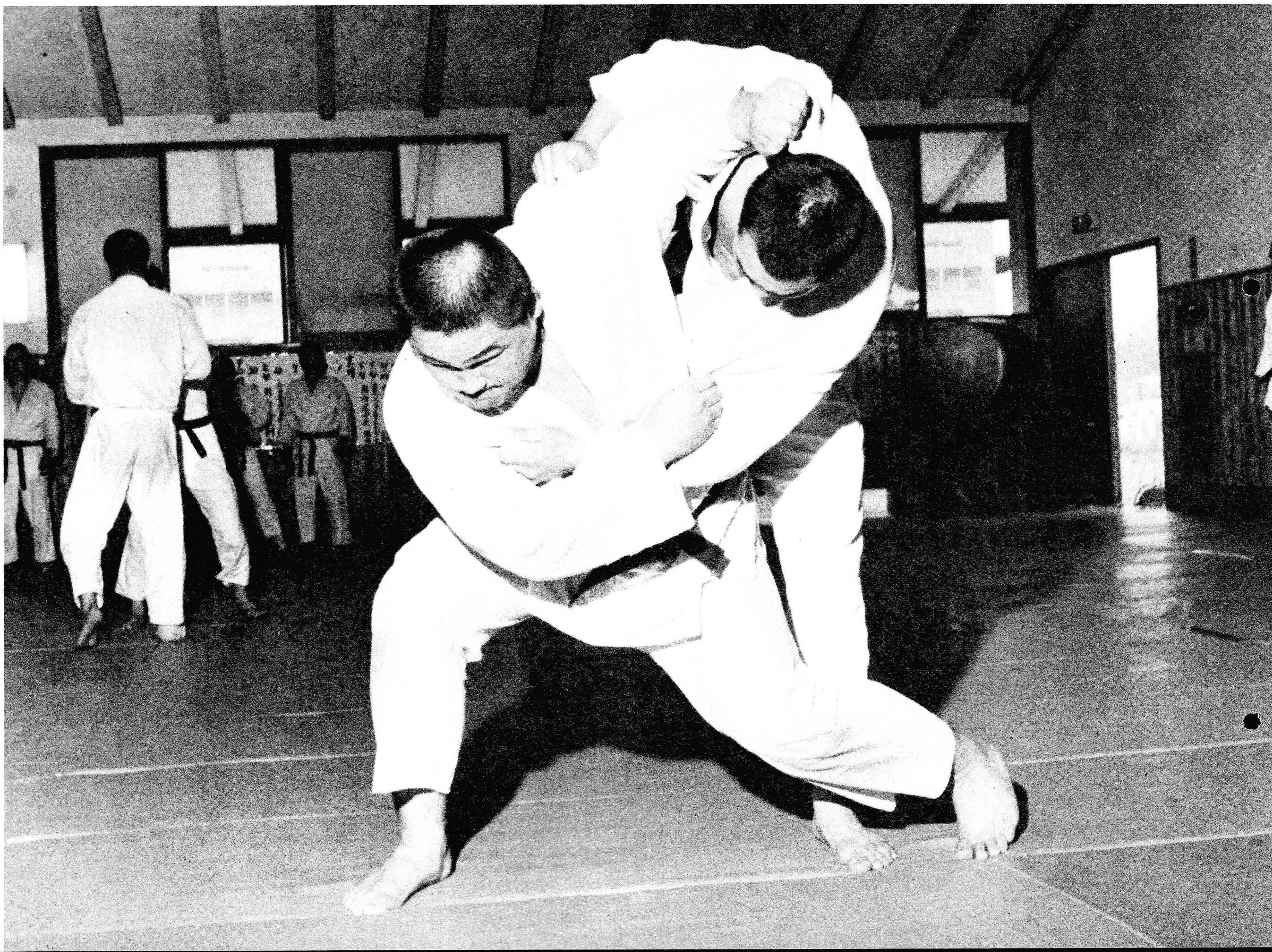
Sato, Yamashita's teacher, comments as follows on his young protege: ''He immediately absorbs anything I teach him. Yamashita is free from stage fright even when he competes in a nationwide tournament. He never gets nervous. He might not win the All Japan Championship next year, but I'm sure that he will in 1977.''

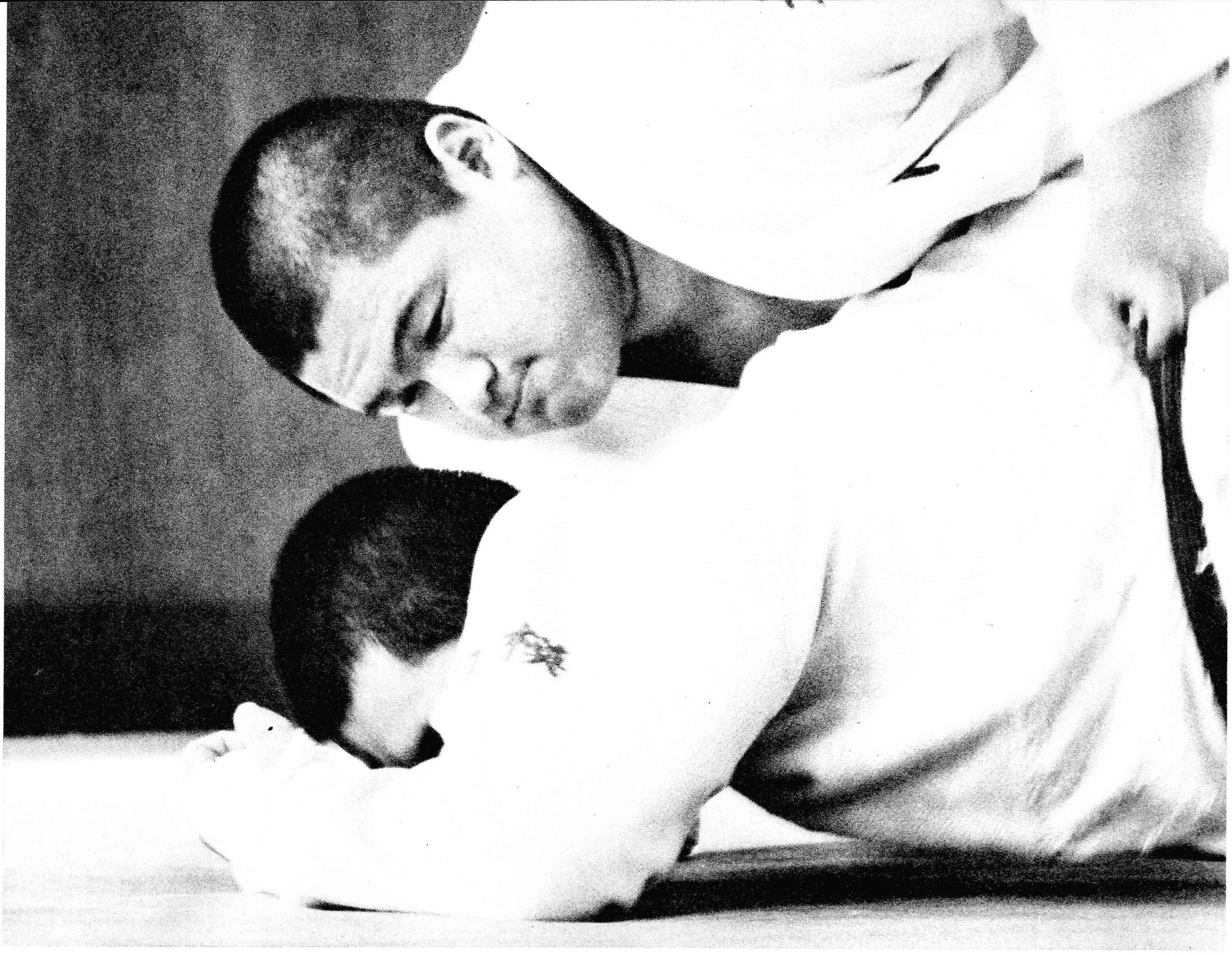


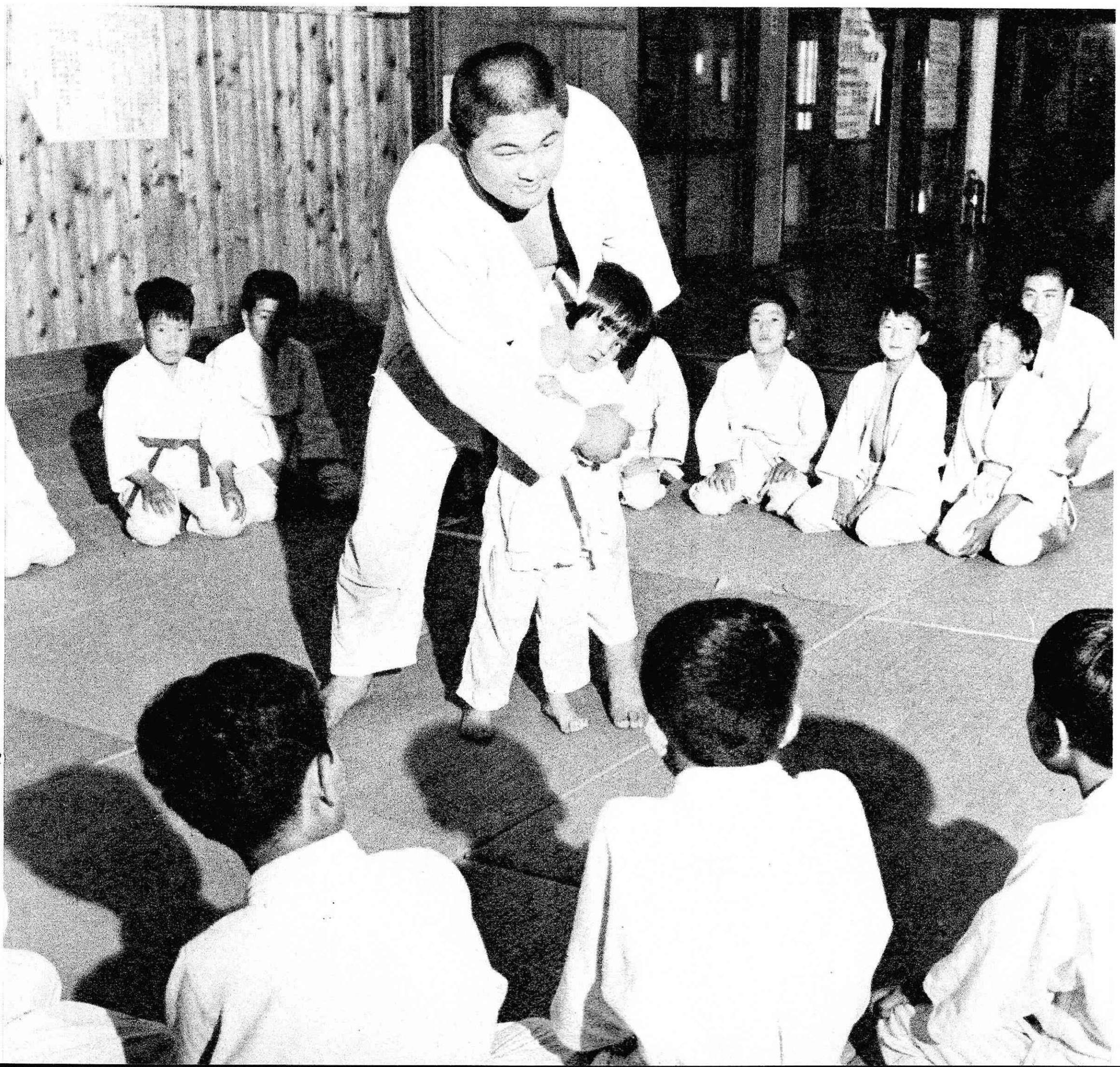
Yasuhiro Yamashita, in a pensive mood during an intermission at his school's judo gymnasium.



Right: Yamashita in an acrobatic form during a practice session. Below: He is about to throw off his opponent with "Tai-otoshi," one of his favorite techniques.







A moment in Yamashita's grueling daily drills.

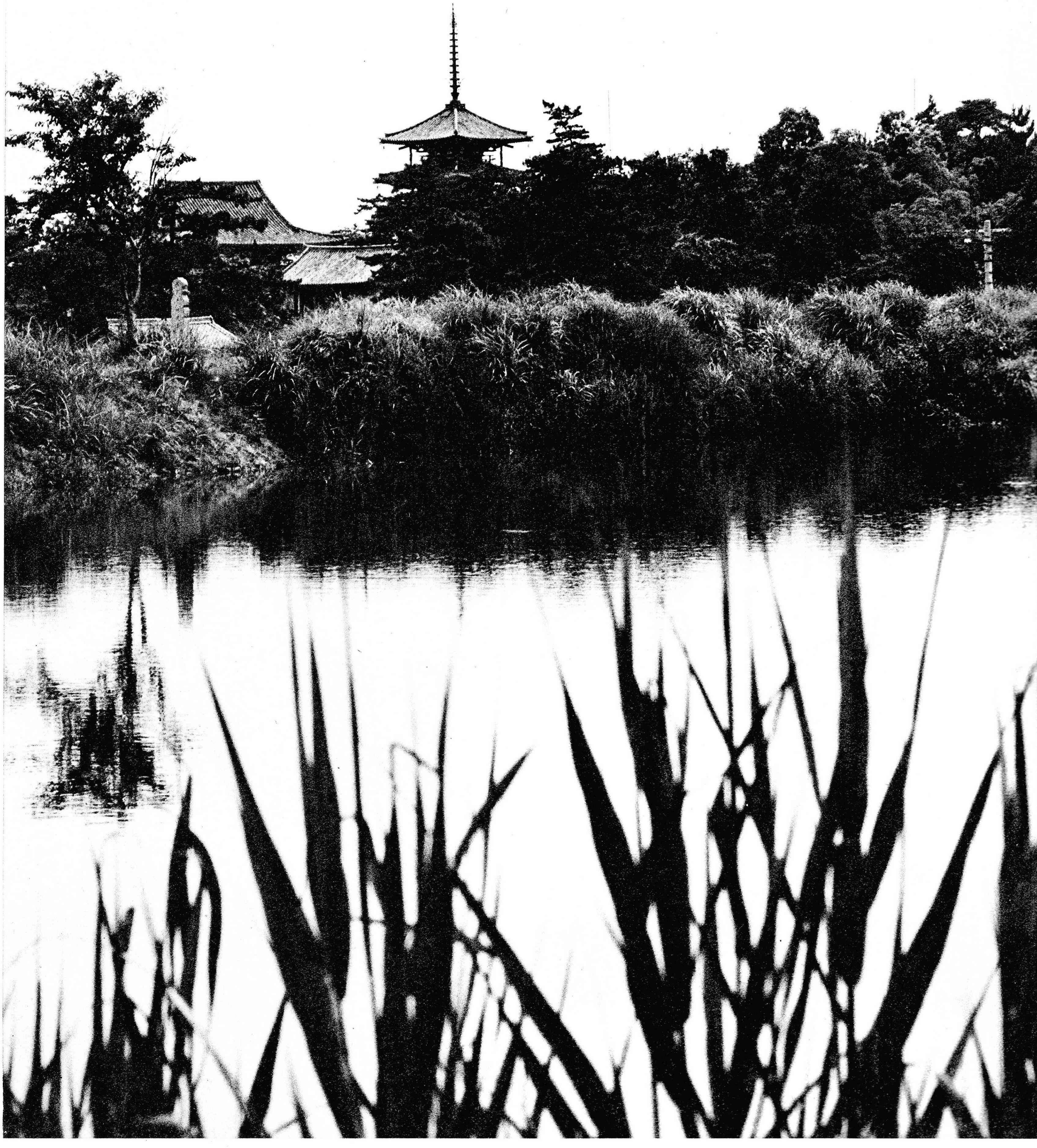
The 18-year-old judoist teaching a few techniques to one of his very young disciples.





Top: Yamashita chats with his classmates during school recess. Bottom: He boards with Nobuyuki Sato, his trainer and last year's Japan champion.

Gracing the Ikaruga landscape for 1,300 years, the five-storied pagoda of Horyuji symbolizes the cultural awakening of Asuka Period Japan.



The Pagodas of Ikaruga



A feat of devotion and determination, *Horinji's pagoda (above) was rebuilt exactly like the Asuka Period original which was destroyed by lightning in 1944. Although it was completed this spring, it will be a half century before the structure settles into its final shape, losing one meter in height in the process.*
Like birds with outstretched wings, *the three tiers of the Hokkiji pagoda (right) seem suspended in air, reminding one of the Buddhist teaching of impermanence.*



The melancholy beauty of age enhances the quiet backroads of Ikaruga. The roof tiles of the 400-year-old house of a former landowner (right) are the same as those recently replaced on Hokkiji's pagoda. The swirling "tomoe" design representing water is believed to ward off fire. Mud and wattle walls (far right) characterize the traditional architecture.





As dawn faintly tints the sky beyond the eastern mountains of Nara, the black-robed priest of Horinji crosses the courtyard toward the bell tower just as his father had every morning for 37 years before him, the crunching of his footsteps breaking the deep stillness. He swings the suspended palmetto log, and the huge iron bell responds with a deep, melancholy gong that resounds slowly over the fields and hills of Ikaruga.

Behind him, silhouetted in the crystal moonlight, looms the towering shape of a pagoda. This corner of the compound had once been occupied by a three-storied pagoda just like this, one of a triad famous and beloved as the most ancient pagodas in Japan. But after having avoided destruction by both man and nature for 1,300 years, Horinji's pagoda was struck by lightning and burned to the ground in 1944. The present edifice is a manifestation of the dogged determination of the priest's father Keigaku Inoue to restore the Ikaruga landscape with the view of the triad of pagodas. The other two belong to world-famous Horyuji and diminutive Hokkiji, both within a few minutes' walk from Horinji.

If it had been a matter of repairing an existing building, the government would have borne up to 90 per cent of the cost; however, as nothing remained but the stone foundation, the temple had to rely heavily on donations. With the untiring help of Aya Koda, a popular woman writer whose father had incidentally written a book called The Five-Story Pagoda, the necessary amount was somehow amassed: a mind-boggling ¥200,000,000.

Money was not the only problem. Although fortunately plans of the original pagoda did exist, and *miya daiku,* carpenters specializing in ancient architecture, had had experience in restoring the pagoda at Horyuji, no one had ever tried to build an Asuka Period pagoda from scratch. Moreover, architecture of this period calls for massive pillars and beams shaped from one piece of *hinoki,* Japanese cypress. Trees of such size, which must perforce be around 2,000 years old, are no longer to be found in Japan. So *miya daiku* Tsune-ichi Nishioka was sent to Taiwan to choose the cypress, all from the same mountain to ensure uniform quality.

Finally after years of research and planning and the devoted work of *miya daiku* many of whom donated their labor, the three-tiered pagoda was completed this spring. The dream of Rev. Inoue had come to reality, although he was unable to live to see its fulfillment. Yet, in a sense, the pagoda will not be entirely finished for at least 50 to 60 years to come. In that time the jointed structure which has scarcely a nail in it will have settled more or less permanently into shape. The *miya daiku* ingeniously calculated the degree of change and compensated by lifting the slope of the roofs so that, for the moment, they have a gentler slant than those of Horyuji or Hokkiji. Also, in time the 24-meter pagoda will lose about one meter in height as each beam and rafter settles millimeter by millimeter into place.

A pagoda enshrines a relic of Shakamuni, the founder of Buddhism, and derives from the Indian stupa, which is basically a mound topped with an arrangement of "umbrella" ornaments. Signifying importance, as it was the custom to denote a person's rank by the number of parasols shading him, the umbrellas developed into the nine rings which crown the Japanese pagoda. The relic is placed in a hollow in the foundation stone upon which the central pillar rests. This pillar rises through the middle of the structure to become a slender spire announcing far and wide that here is a place of worship. What a dizzying, daring feat of architecture these early skyscrapers must have seemed to the people of eighth century Japan!

Around the pillar on the ground floor are usually placed the image of Buddha and statues of the Four Guardians, who protect the sanctuary against evils. In Horyuji's five-storied pagoda, clay figures modeled with extraordinary life depict the grief of Buddha's disciples at his death. The upper stories of a pagoda are empty. Although from the outside they appear spacious enough, there actually is barely room to squeeze oneself under the beams.

This year has also seen the renovation of the pagoda at Hokkiji. Research for both pagodas had revealed changes during the Edo Period not in keeping with the original work, and these were corrected. For instance, the cross beams on either side of the west door were removed, and the roof tiles were replaced with those having a lotus design. The old tiles still in good condition were reused for the northern slopes since it is believed they are of stronger quality than those produced nowadays.

The pagodas of Hokkiji and Horyuji together with the main hall, middle gate and cloisters of Horyuji are the oldest wooden structures in the world and the only existing examples of the ancient architecture of China and Korea. That wood should endure so long in this damp, termite-ridden country when most stone construction of similar age has crumbled, is quite remarkable to say the least.



It attests to the resilience of wooden construction and the Japanese passion for preserving whatever has the sacred patina of antiquity. "Why is it that people first think of steel for strength and durability?" wonders *miya daiku* Nishioka. "It lasts only a few hundred years, but wood two thousand."

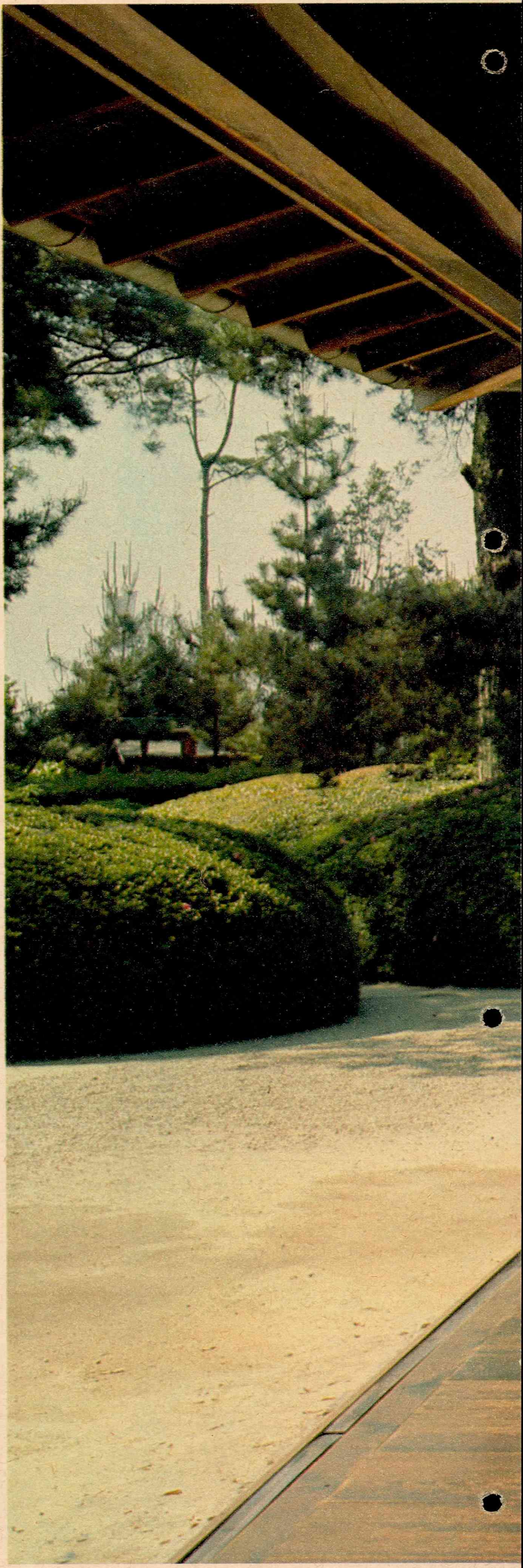
THE temples of Ikaruga were established during that great blooming of civilization from 552 to 645 A.D. called the Asuka Period. It was a time of whole-hearted assimilation of the advanced culture of Korea and ultimately China similar to Japan's enthusiastic Westernization at the end of the 19th century, except that it was more compatible to the existing culture. Almost all the wonderous development in architecture, science, and art is attributed to Prince Shotoku whose achievements have reached such legendary proportions that it is difficult to separate popular belief from fact. He is supposed to have master-minded the importation of Korean scholars and a veritable army of artisans to build Horyuji, which was to be near his own palace. An outstanding Buddhist scholar in his own right, he lectured on this new religion at Hokkiji, and people, dazed with the splendor of continental culture, thronged to hear him. At his order Horinji, the nunnery of Chuguji on the eastern side of Horyuji, and several other temples were constructed. Many of the best examples of sculpture of the period, such as the graceful meditating image at Chuguji, are said to be likenesses of this enterprising prince. He is also credited with setting up a constitution and a very progressive bureaucratic system under which civil servants were promoted according to ability rather than family status.

However, there is speculation that perhaps these achievements were really conceived by Soga Umako, the highest minister at court. It is even suggested that Horyuji was built to placate the spirit of Prince Shotoku after his family was assassinated in a feud with the Soga clan. Was that idiosyncratic pillar placed purposely right in the middle of the main gate to keep the vengeful ghost from leaving the compound? Such controversy, as it never will be resolved, merely adds to the mystery and allure of the temples and ruins of Ikaruga.

Even the trees and wind-swept pampas grass seem to share some secret about the history that has blown across these fields. The joyous, brilliant yellow of the rape flowers in spring cannot dispel a feeling of loneliness at the passing of time. Autumn with its chilly air and gnarled persimmon trees seems more appropriate. Perhaps the setting sun was gilding the Ikaruga landscape and smoke from the burning rice fields was beginning to mingle with the evening mist when Shiki wrote his famous haiku:

Biting into a persimmon,
the sound of the bell of
Horyuji





***Purity and benevolence** are expressed in the graceful features of Kannon, the Goddess of Mercy (above). Now in Horyuji's Treasure Hall, this 8th century bronze image is said to grant good dreams to take the place of bad ones.*



Spacious as the fields of Ikaruga, *the Zen temple of Jikoin (above) was established in 1663 by Daimyo Katagiri Sadamasa, founder of the Sekishu school of tea. Designed with a thatched roof in the style of local farmhouse, it is an outstanding example of the rustic elegance of tea architecture.*

how to flavor a tea whisk

By PATRICIA HELENE MASSY
Photos by MICHIO NOGUCHI

A tea whisk is a thing of such simple beauty that it is easy to underestimate its aesthetic qualities. To the uninitiated it looks for all the world like an oriental shaving brush. Perhaps one of those Western adventurers who arrived on Japan's mysterious shores last century did actually try it out for that purpose. After the Second World War someone had the ingenuity to sell them in the United States as egg beaters and to take the froth off beer. That is something like suggesting that a rosary would make a lovely necklace, for tea ceremony is fundamentally a means of inspiring Zen enlightenment. The tea room and tea implements should, in their starkness and harmony with natural elements, lead man to the discovery of truth. .

Like much of the equipment that forms an integral part of the Way of Tea, the tea whisk is made of bamboo, unpolished and undecorated. *Cha-sen* as it is called, is created as the bamboo grows: the whiskers which point downward in use are made from the lower part of a section of bamboo, the node conveniently providing a separation from the upper part which becomes the handle. The pure lines of *cha-sen* have the symmetry and rhythm found in nature's forms. One is immediately reminded of the arrangement of stamen and pistil in the center of a flower or a photo in National Geographic of the magnified structure of Acetabularia or some extraordinary seashell.

Yet the intriguing shape is not just for looks. The great tea masters of the 15th and 16th centuries who established tea ceremony had already discovered the Bauhaus rule that beautiful form is one that follows function. The earliest *cha-sen* they made had straight bristles; however, later they realized that by curving them ever so slightly they would not break so easily nor damage the tea bowl. When the Japanese find a good thing, they usually do not like to change it, especially if an awe-inspiring name was involved in its creation. Therefore *cha-sen* differ very little today from those developed in the first bloom of tea philosophy.

Ninety-eight per cent of all the tea whisks in Japan are being produced in the quiet village of Takayama, which lies in the Ikoma mountains bordering Nara. Considering the multitude of tea enthusiasts throughout the country, that can reach the formidable amount of one million tea whisks a year. Yet nothing really outstanding distinguishes Takayama from any other hamlet. There is the usual conglomeration of thatched houses and pre-fab or concrete structures, embraced by rice paddies or vegetable fields. The 200 or so craftsmen work at home and usually at night when the stillness enables them to concentrate on their exacting work. So, unlike a village of potters or weavers, to a passerby Takayama reveals little evidence of the craft of its inhabitants. Neither do the craftsmen welcome visitors wishing to see how *cha-sen* are made, as any such disturbance interferes with their efficiency.

One of the few exceptions is Tango Tanimura, who is something of an extrovert. He has appeared on television and in numerous magazines, and his home is open to whoever happens to drop by. With great enthusiasm he tells about the history of the Takayama *cha-sen* . . .

"In Muromachi Period — that's about 500 years ago — one of the sons of Lord Takayama started making tea whisks as a kind of hobby for his friend Murata Shuko. Shuko, you know, was the founder of tea philosophy and tea master to the shogun. Ever since then *cha-sen* have been made by certain samurai families who received the exclusive right from the shogunate." Pointing to a wooden sign in the *tokonoma,* Tango continued. "In those times, travel was restricted, but the *cha-sen* families were allowed to go wherever they wished. That's what a passport used to look like. Nowadays there are only five or six of the old families still in the craft; the rest are mostly latecomers attracted by the tea ceremony boom after the war."

TANGO is the 18th generation in his family, and he has been making tea whisks and tea scoops for 51 years since the age of 15. His son Tango XIX only started after he had graduated from university, a recent trend among the children of craftsmen.

The most popular bamboo for *cha-sen* is one that after drying turns a golden beige. This is the choice of the Ura Senke school. Another school with a large following, Omote Senke, prefers *susu-dake,* bamboo that has been stored for fifty years or more over the fireplace of a farmhouse to collect a sooty coating. When polished, the soot emits a sheen like chestnut-brown lacquer. Naturally *susu-dake* is rare these days of gas ranges and electric heaters.

The bamboo is cut in the autumn, boiled in water, and then dried outside between January and February when the weak sun will not cause splitting, a problem with which all bamboo craftsmen must cope. "Bamboo is apt to split, no matter what you do to avoid it," says Tango. "So when we send a sample *cha-sen* to foreign countries, we choose one with its handle deliberately slit in advance. Dry climate such as in America is disastrous to both bamboo and lacquer."

About this time in our conversation, a group of what appeared to be tea teachers ambled into the garden. Tango called from the porch where we were sitting, "Come on in. I have some visitors here from *Japan Illustrated,* and I was just getting ready to show them how *cha-sen* are made."

With that, Tango set to work. He measured off a stem of bamboo in either direction from the node and sawed it into the proper length for *cha-sen,* leaving the node about one-third from the top. After slicing off the bark from the longer end — "otherwise the whiskers wouldn't be pliable," he sectioned the bamboo down to the node perfectly into sixteen.

"You see, each strip is exactly the same, isn't it? There aren't many people who can do that anymore, but if this part isn't right, you won't be able to get the required number of whiskers," beamed Tango with satisfaction. "Now, this will be an 80-tipped *cha-sen* — that means 80 on both the inside and outside — so each strip will have to be divided into ten alternately thick and thin whiskers. The strong ones form the outside circle and the fine ones the inside. After this, the rest is easy going."

Tango stripped off the woody core, and then started the eye-straining operation of dividing the strips, which were only about a fourth an inch wide. Bracing the bamboo against his stomach, his steady hands guided the bulky knife as though it were a mere razor. Every now and then he would rub the knife against his hair to oil it. In an incredibly short time, the bamboo was sporting 160 bristles. These Tango shaved down from the inside until they were as thin as paper. "Mustn't get carried away, or else you'll suddenly find there's nothing left," he cautioned.

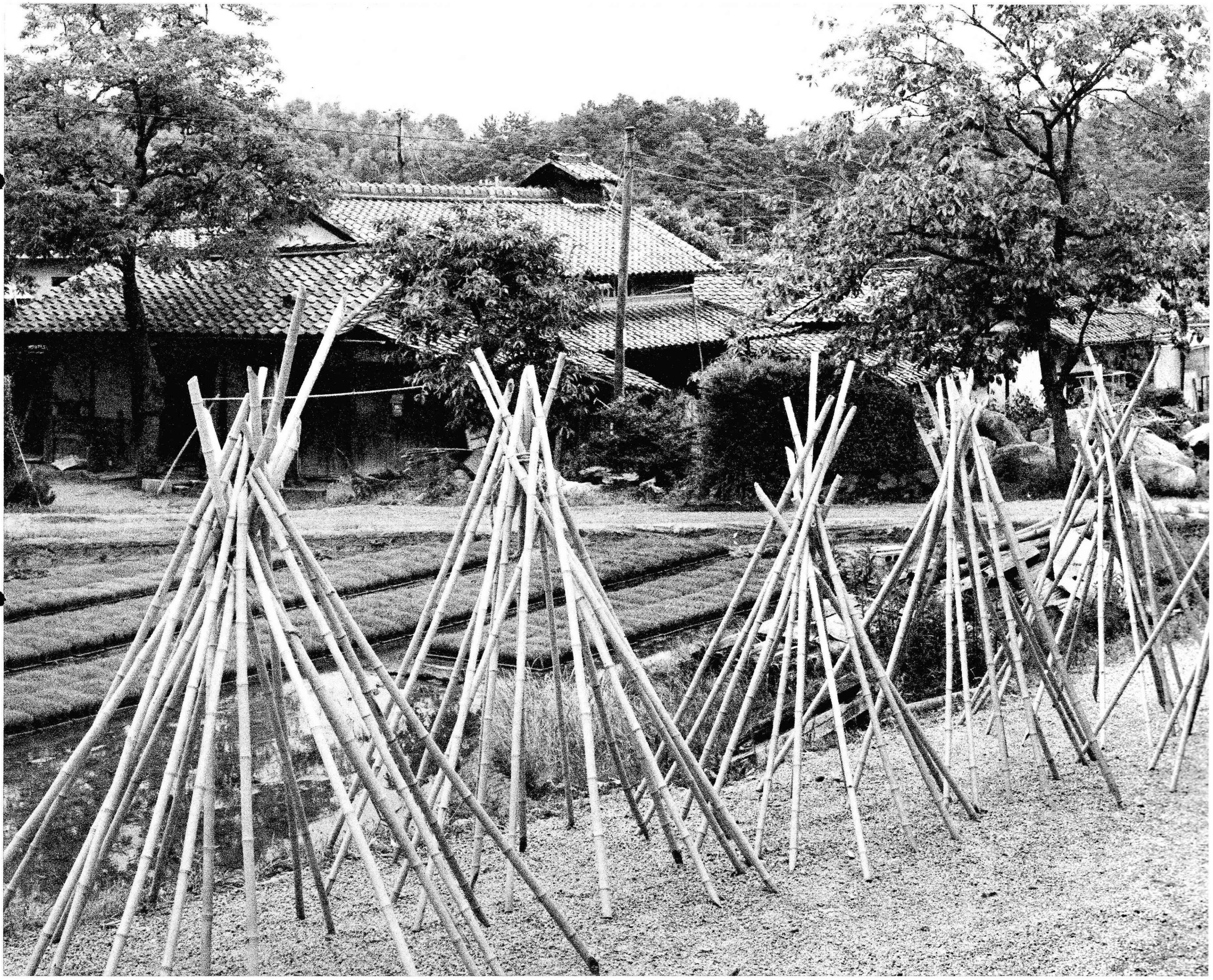
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One by one the bristles are carefully aligned, the final step in bringing a tea whisk to perfection (opposit page).





Like a miniature forest, *tea whisks surround Tango Tanimura as he delightedly tells the author about the enormous tea whisk beside her. It is used for the unique temple tea ceremony of Saidaiji in Nara, in which all the tea implements are of gigantic size and the tea bowl is so large that it takes two or three people to hold it.*





***Bamboo from all over Japan** arrives at Takayama to be converted into tea whisks and tea scoops. For only a few months when the bamboo is stacked outside to dry is there any sign of the famous craft of the village (above). Afterwards the bamboo is cut into sections to prevent it from splitting during storage (left). There are over 600 types of bamboo, but only three kinds of slender bamboo are used to make tea whisks.*

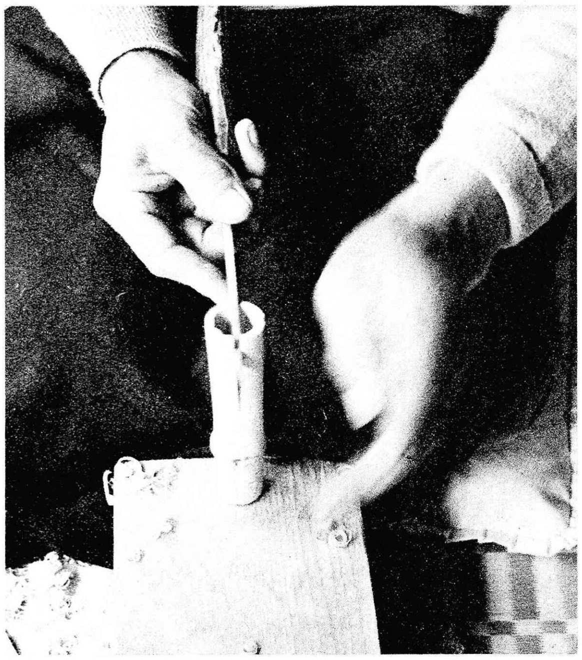
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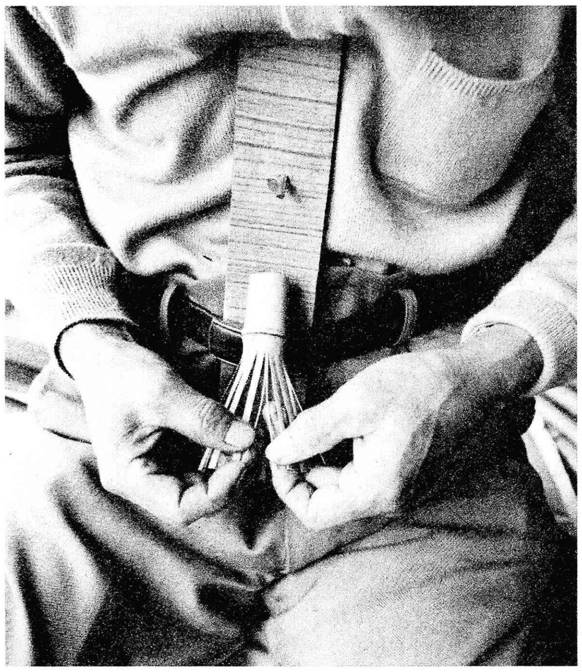
Now the time had come to give the *cha-sen* ''flavor,'' in other words, the proper curve. With a smooth bamboo blade, the whiskers were shaped the same way one curls the ribbons on Christmas presents. Tango explained that this particular style he was making belonged to the Matsuo school. Through the centuries various tea masters have set up their particular modes of tea ceremony, each with set regulations concerning dimensions and shape of *cha-sen.* There is also variation in the number of bristles from 32 (remember that really means 64) to 120. In general, *cha-sen* with few tips are for *o-koicha,* the thick tea that has the consistency of concentrated pea soup, and the others for frothy *o-usucha.* The variety of *cha-sen* adds up to the extraordinary number of 64. Tango can rattle the names off like a 45 record going at 78.

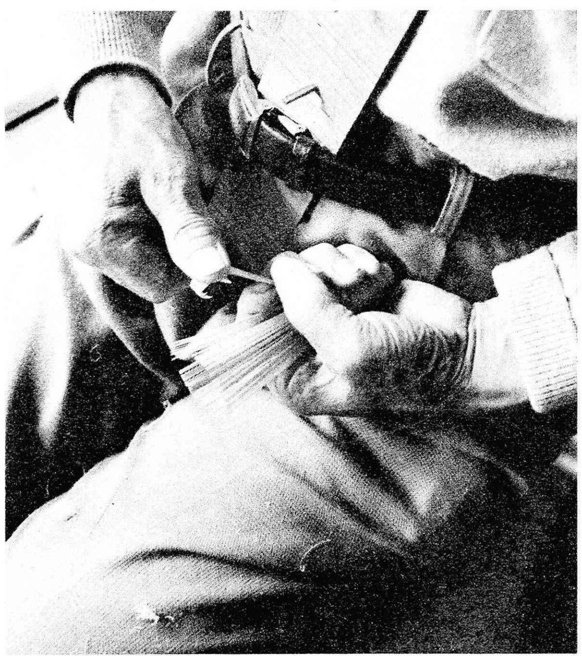
Cha-sen are seldom made from start to finish by the same person nowadays, but Tango has timed himself at one hour and twenty minutes. The simpler work is usually sent out to ''part-timers'' who make up four-fifths of the work force. Women do the interlacing of the bristles with thread, which sets the shape of the *cha-sen,* their fingers darting in and out with eye-blurring speed.

Tango is putting the finishing touches on his *cha-sen.* Firmly holding the inner whiskers between his fingers, he twists them once, twice, three times, and, with a magic flip of his wrist, they suddenly are immeshed in a tight circle. Careful alignment of each whisker, and the *cha-sen* is ready to be placed in a tea bowl.

''How long does it take to learn how to make *cha-sen*? Well, it's really more a matter of getting the right feel than learning,'' laughs the energetic craftsman. ''But I suppose all your life.''









From start to finish *a tea whisk requires dexterity and expertise. Everything depends on the first incisions (top). If the bamboo is not divided evenly, the whisk will not have the proper number of bristles. As each bristle is pulled apart (middle), it is deftly twisted in such a way that it will naturally lie either inward or out as need be. Curling the tips of the whiskers creates the ''flavor'' of the whisk (bottom).*



Like a spider spinning a web, Mrs. Tanimura tightly laces the tea whisk with black cotton thread to hold the whiskers in place. The final knot will indicate the front of the whisk.


Lively chant of "Wasshoi! Wasshoi!" reverberates in the early summer air as young mikoshi bearers jostle along the narrow street.

MAY morning, and the blown fragrance of horse chestnuts and laurel flowers. Banners billow in the breeze. Fresh green leaves canopy old stone lanterns, and soften the edges of long, sloping roofs.

A man in period costume walks at the head of a caparisoned ox that lumbers along between the shafts of a two-wheeled decorated cart. The cart-wheels rumble over flagstones cobbling the broad path before the shrine. Man and beast step in a living picture that has survived the centuries. May morning, all's right with the world, and Kanda celebrates.

To most people, Kanda — God's Field — means the old Tokyo district of universities and second-hand bookshops. Kanda Jinja, the shrine popularly known as Kanda Myojin, lies at some little distance from the students' haunts and the shopping streets of this "Latin Quarter" of Tokyo. It occupies a position on rising ground beyond the Kanda River, where its main structure is a spectacle in vermilion.

Kanda Myojin claims an origin dating back to the middle of the 8th century. Its influence extends over several distinctive districts that nudge each other in a wide area. When Kanda Myojin stages its festival, the route of its bright-hued, ringing processions stretches from the shrine on its hill to Ryogokubashi on the Sumida River, from the Old Kanda market to the new Shuto expressway. The three-day Kanda Myojin festival of early May is one of Tokyo's biggest, brightest, and most lavish. Its grandeur and cost are of such proportions that normally the festival is held not annually, but once in every two years, the odd-numbered ones.

Solemnity and revelry parade together in the streets when, early on its May morning, the *mikoshi* portable shrine leaves Kanda Myojin. Divine spirits ride in the *mikoshi*, that is carried on the cart drawn by the ox. These spirits, Okuninushi-no Mikoto and Sukunahikona-no Mikoto, belong to Japan's age of mythology. Deities, they bless the districts through which they travel. Their presence imbues the occassion with solemnity.

So does that of the grave attendants who accompany the *mikoshi*, reverencing and commanding reverence. One hundred, two hundred or more men in priestly robes and old-style dress make a brave show. Black head coverings gleam, silken garments rustle. The sun, dappled through the trees, glints on shields and spears, on curved bows and heavy arrows. Four Shinto priests ride on the backs of horses that, like the ox, are led. This is no occasion for any animal antic to be countenanced. When the procession halts at different points along

Carnival in Kanda

By VIVIENNE KENRICK
Photos by MASAMICHI SUMIYOSHI

the route, four *miko* shrine maidens dance the Urayasu-no Mai dance of happiness. Joyful though they are, theirs is still the part of solemnity.

Revelry comes booming through the streets with the advent of another cart. This is the one that bears musicians. They are a group of lusty young men who, in festival dress, beat frenzy into festival music. Hearts quicken, white teeth flash, spirits lighten amongst the pushing crowds on streets that vibrate with rhythm. Young fathers lift their babies high, and grandparents recall their own childhood as ox and horses, carts and *mikoshi,* foot attendants with their accoutrements and offerings wind past. Color, texture, sound: these weave the fabric that makes up into festival.

Solemnity and revelry parade all day, that first day when the spirits in their *mikoshi* leave the shrine on the hill. They pass Ochanomizu Station, go through Tokyo's "Latin Quarter," and by noon reach Kandabashi. They brush against the Imperial Palace grounds and the Palace Hotel, head for Nihonbashi, and lead down the main Chuo-dori of old Ginza. By late afternoon they arrive at Ryogokubashi, and at last halt at Okariya where they stay overnight in a temporary home.

UP early on the second day, the spirits in their *mikoshi* leave Okariya for their return journey. They follow a different course in order not to neglect any of their parishioners waiting for their blessings. Excitement eddies and swirls around them as dozens of smaller *mikoshi*, each with its own unseen spiritual riders, join theirs on the streets. Laughter and the spirit of carnival send the district reeling.

"Wasshoi! Wasshoi!" chant the bearers, flushed with their exertions and the rice wine they drink. Each bearer jockeys for position, a score or more to each *mikoshi*. Each one, thrusting his shoulders under the shafts, struggles for a grip. The invisible spirits riding inside, all of them in all the *mikoshi,* indicate the courses that their carriages shall take. The *mikoshi* lurch and sway and tilt under their directions. The bearers stagger, helpless to do anything other than follow divine bidding. "Wasshoi! Wasshoi!" The shouts echo and re-echo along the wide streets and the narrow alleys of Kanda and Nihonbashi.

On an ordinary day, vegetables fill the sheds of the huge Kanda market. Wholesalers shout, buyers throng. Amongst the hustle and bustle, trucks get laden with produce and drive away, and someone gets left to sweep up the litter of unwanted leaves and tops and wrappings. On the extraordinary day of the third of the Kanda Myojin festival, the Kanda market *mikoshi* puts in its impressive appearance. Weighing in at four tons, it is supposed to be the biggest *mikoshi* in Japan; and that is talking big.

Imagine the reception the crowds give this ornate, this monster *mikoshi*! All day it travels, its formidable bulk and its swaying, glittering decorations commanding star billing. How the bearers labor to hoist it and keep it on its tracks! Without their brute strength, it might crash through a window or kill someone. How the crowds, eager for divine acknowledgement yet fearful for their mortal safety, scatter when it leans perilously in their direction! "Wasshoi! Wasshoi!" Clear the way for the powerful spirits in this giant carriage! To carry them is an honor, but also a severe test of physical strength and spiritual devotion.

Teko-mai, geisha carrying iron staffs with rings, join the brilliant parade of the Kanda market-*mikoshi.* All day it travels, on its way to visit Kanda Myojin. Smaller *mikoshi* too, fifty or sixty of them, shouldered from all directions, converge on the shrine. Some of them go supported by men who wear happi-coats and tie narrow white cloths around their heads. Some depend upon men who are tattooed and nealy naked. One is borne by only women. Little ones get carried, gently, by little boys in bright festival clothes. You know the children are coming when you hear "Wasshoi! Wasshoi!" being chanted in young treble voices.

DURING the three merry May days of the festival of Kanda Myojin, the shrine stages several entertainments that combine solemnity with revelry. For these attractions, the Kaguraden stage is used, the Kagura dance itself having its origins way back in Japan's earliest legends. Each morning, special festival music is played. On the afternoon of the second day, geisha dedicate classical dances in a dazzling display of magnificent kimono, fans and flowers. Following the geisha performances, a folk dance group presents its movements of a more rustic, earthy, rural-nostalgic kind. On the morning of the final day, the gracious, modulating tea ceremony of Japan is held in the Myojin Kaikan, a hall in the shrine compound.

Throughout the period of the festival and for four following days, two enormous dolls go on display in the Haiden worship hall. One represents Emperor Jimmu, the first Emperor of Japan, founder of the Empire in 660 B.C. In days long past, the dolls used to go out on their own elaborate floats and join the processions in the streets. Since the installation of electric power lines, the dolls have had to stay at home. So huge are they that they could not take to old, narrow streets without becoming entangled in overhead lines and causing power failures and damage to themselves. In this instance, the old has modified to suit the new, and so manages to survive in graceful compromise.

Unabashed revelry holds sway in the street that leads directly to Kanda Myojin. This is Old Japan, where itinerant peddlers set up their stalls, and bring the fun of a fair to the Tokyo shrine. This is where children drag their parents to wander and linger for hours. How can a little boy go home without a celluloid mask from a toy stall to call his own? How can he pass by a cotton candy stall without wanting a large blob of pink confection on a stick? With his little sister he stoops over the tanks and bowls that contain goldfish, and scoops out some tiny, slippery, glinting bodies to bear off in triumph in a vinyl bag. If the boy gets a mask, surely the girl must have a balloon; and their mother wants a brooch or a ring for her souvenir.



The portable shrine procession is about to leave the main sanctuary of Kanda Shrine.

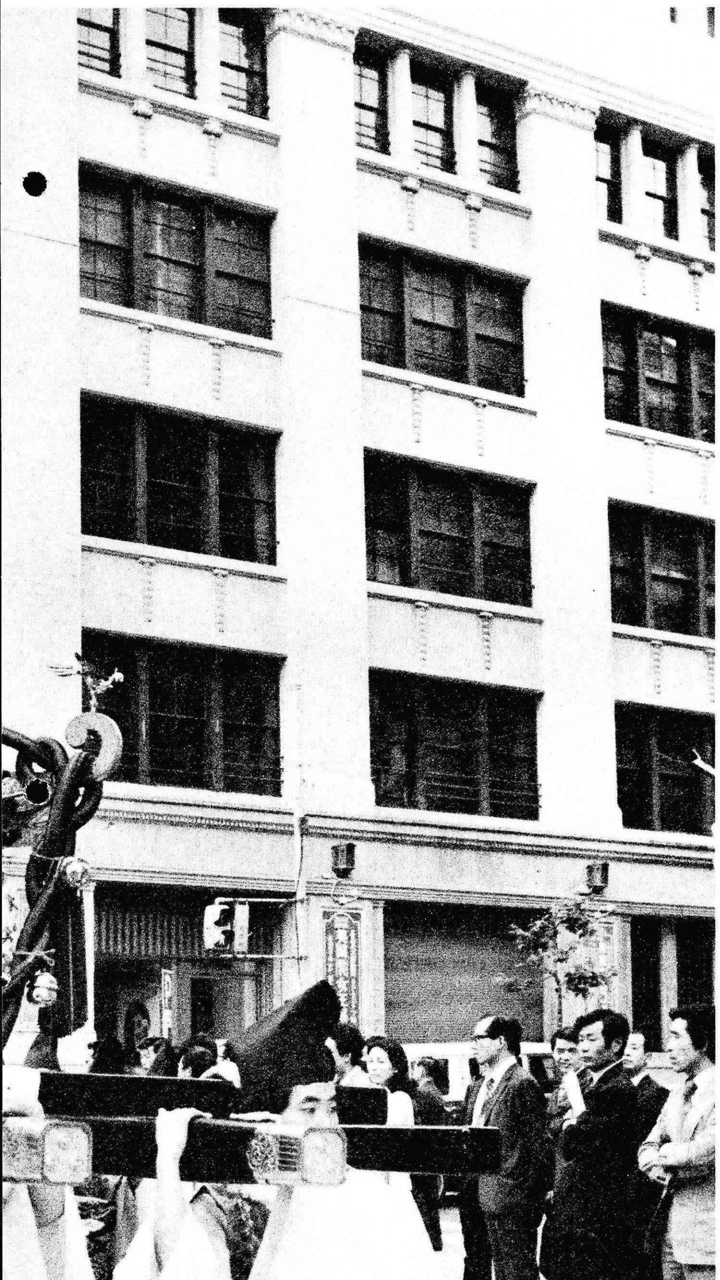
Then, since a fair is nothing without food, here are choices to make between hot dogs and pancakes, charcoal-grilled chicken and fish. The fun of it in the streets! The warmth and homeliness, the heritage, the belonging to it, in the precincts! We are the people, this is our town, these are our pursuits. The festival of Kanda Myojin in its solemnity and revelry carries past centuries into today, reaffirming that past pleasures are still endearing, past rituals are still real. And these May days presage what is lying just ahead: summer, and a full, throbbing season of festivals that are the stuff of Japanese life.







Top left: The head bands worn by the men in the photo are often used when Japanese men lift and carry heavy things.
Left: A Shinto personifier, red-faced goblin with a long nose, forms a part of the spectacular procession.





Above: The portable shrine, containing the enshrined deities of Kanda Shrine, proceeds through the weekend business quarters of downtown Tokyo. Right: Attendants proceed with measured steps, hoisting large shrine pennants.



Above: A lusty worker from the Kanda vegetable market located within the Kanda Shrine parish cheers up his comrades carrying the big mikoshi. Right: One of the scores of portable shrines parading through the traffic-free downtown boulevard.



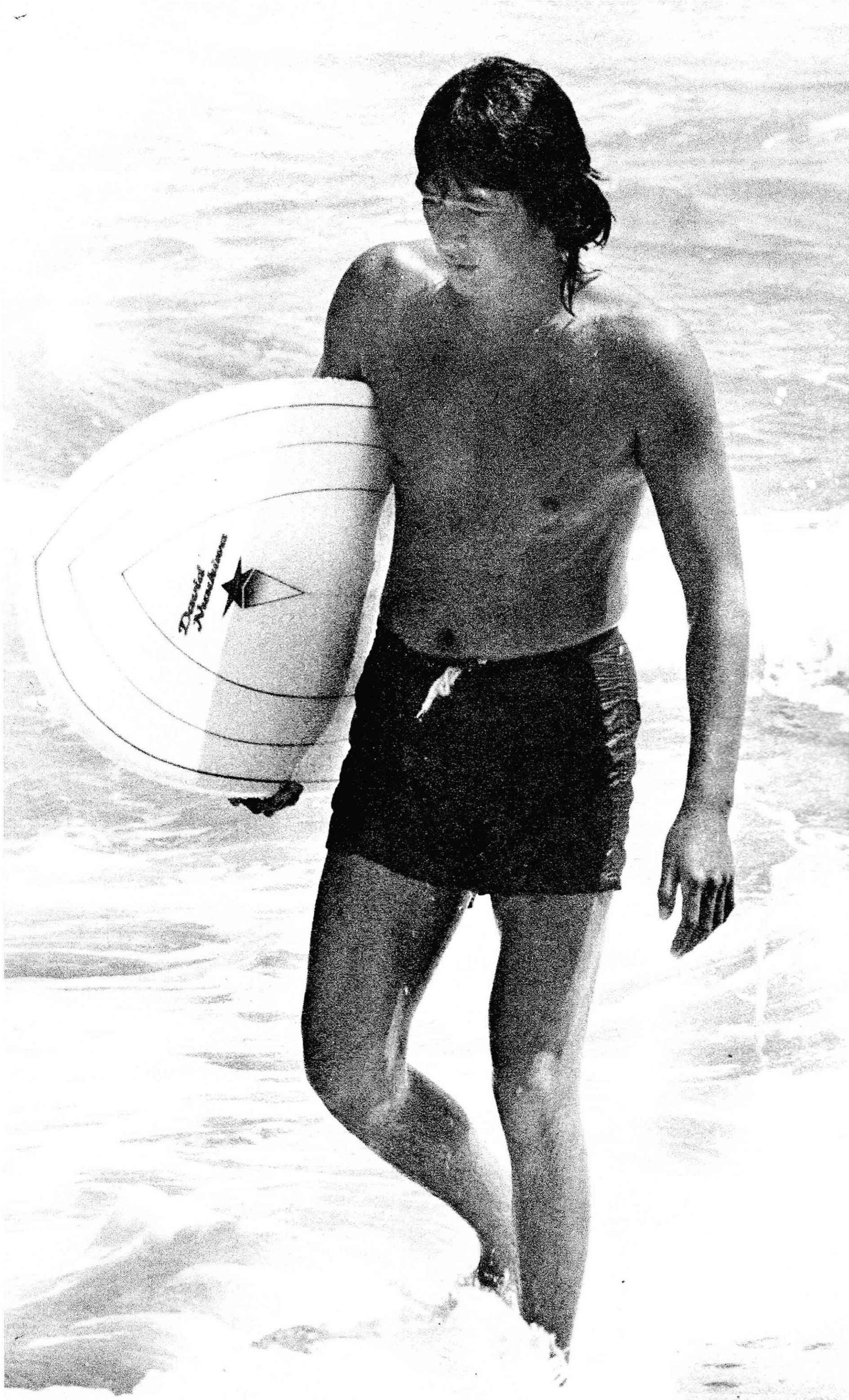
Subtropical Archipelago



Photos by JAPAN ILLUSTRATED

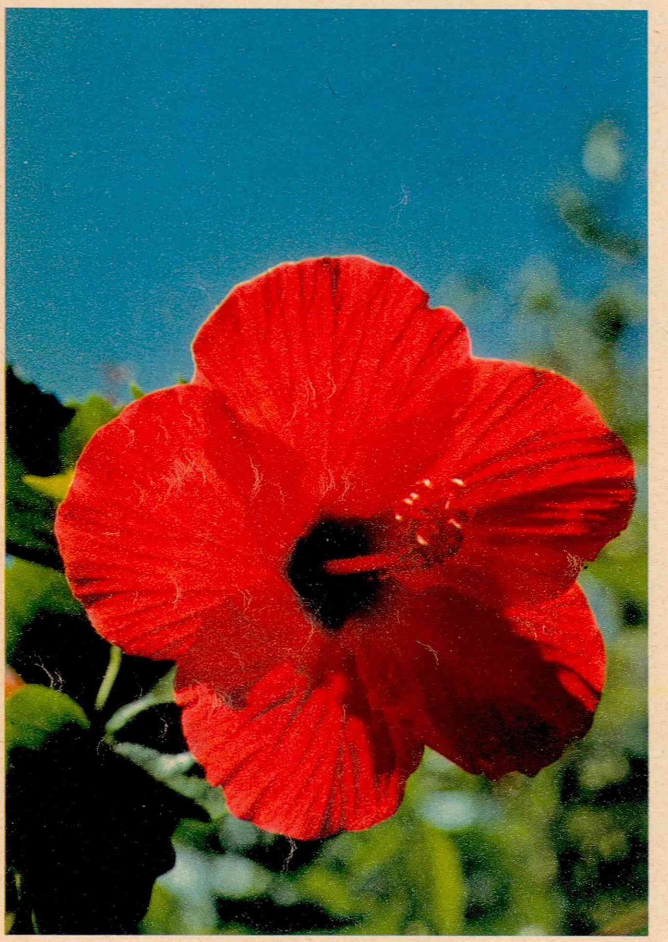
That Is a Part of Tokyo

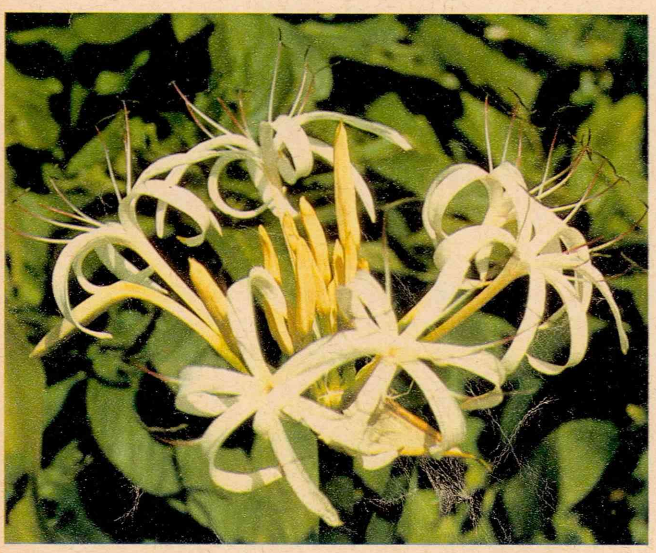




The Habushiura Beach on Niijima Island is a haven for surf-riders. High waves and white shores attract a great number of veteran surf-riding enthusiasts from all parts of the country in summer.







Subtropical flowers blooming everywhere on the Izu islands are a major attraction for tourists. From the top: Bird-of-paradise flower; hibiscus; crinum.





The silk fabric called "kihachijo" is a special product of Hachijojima, characterized by its brilliant yellow and brown color. The silk threads dyed with the sap of trees and grass are left to dry in the sun.

SUMMER is the most beautiful season of the year on the seven islands of Izu, which have been designated as a national park. The tiny volcanic islands floating on the broad Pacific are covered with subtropical flowers such as the hibiscus and the bird-of-paradise flower. The sky above is a deep blue while the water surrounding the islands is emerald-green, presenting quite a contrast to the waters along the coasts of the main islands of Japan. The sun shines brilliantly in summer, but thanks to cool sea breezes, the heat is not too oppressive. Every island has its own peculiar customs and traditions.

The islands may be reached either by ship or plane and are ideal places for a brief vacation by people of Tokyo who desire to escape from the smog and heat of the teeming metropolis.

The seven islands of Izu are composed of the following: Oshima Island (9,100 hectares or 22,500 acres in area with a population of 12,000), Hachijojima Island (6,800 hectares, pop. 11,000), Miyakejima Island (5,500 hectares, pop. 5,000), Niijima Island (2,300 hectares, pop. 3,000), Mikurajima Island (2,000 hectares, pop. 250), Kozujima Island (1,900 hectares, pop. 2,300) and Toshima Island (400 hectares, pop. 300).

The islands are all located on the Fuji Volcanic Range and represent the tips of undersea volcanos more than 4,000 meters high. Mt. Mihara on Oshima Island is still an active volcano while the summits of the six other islands are dormant.

The shores of the seven islands of Izu are washed by the warm current known as *Kuroshio* which has its origin in subtropical seas. *Kuroshio,* or Black Current, obtains its name from the fact that the color of its water is blue-black.

Despite the relatively high latitude of the islands, the climate is warm and the islands are covered with lush sub-tropical vegetation whose seeds had been carried to the islands by the current from the distant south.

Kuroshio has not only cast its influence on the flora of the islands, but also on their culture. The customs and traditions found on the islands, including language and family system, are more similar to those on the Ryukyu Islands (where the International Ocean Exposition Okinawa 1975 will open on July 20 this year), some 1,500 kilometers to the south, than those found on the main islands of Japan which are considerably nearer the Izu islands.

The Seven Islands of Izu appear in the history of Japan from a considerably early period. Historical documents written in the 7th century mention the Izu islands as sites where political exiles were banished. For example, it is mentioned that a certain priest who was at loggerheads with the religious policies of the then government, was banished to the island of Oshima as punishment.

Until the middle of the 19th century when Japan's feudal system came to an end with the establishment of the Meiji Government, a great number of military commanders who were defeated in war, as well as high priests and scholars who had opposed the religious policies of the reigning military governments, were banished in exile to the Izu islands, which in those days, were considered as sparsely populated and lonely islands in the middle of the broad sea. The majority of the exiles who were banished to the islands lived out their lives there in great misery.

However, to the inhabitants of the islands, these exiles came as a boon for they were the ones who not only introduced new methods of fishing and agriculture to the islanders but also brought to them a vast amount of knowledge from the outside world.

The exiles' influence on the inhabitants of the islands, as well as the influence from southern islands washed by *Kuroshio,* combined to create customs and traditions peculiar to the seven islands of Izu.

With the establishment of a modern administrative system in Japan in the year 1878, the Izu islands were placed under the jurisdiction of the Tokyo Government. But the relation between Tokyo and the islands then could hardly be called a close one. Life on the islands did not change a bit. The inhabitants continued to fish on small boats and cultivate their crops on the lean soil for a meager subsistence just as their forefathers had done for centuries in the past.

BUT a great change came over the islands since 1962 when they were designated as a national park. Harbors and airports were constructed to attract tourists to the islands and since it was a period when the Japanese economy was undergoing great expansion, tourist began to flock to the islands in droves.

Tales about the ancient exiles have already passed into the realm of legend today and the graves of the unfortunate men have become one of the biggest tourist attractions for visitors from large cities in Japan proper.

Each island of the Izu group has its own peculiar characteristics and attractions, and it is difficult to say which of the seven islands is the most attractive for the tourist.

However, we might say that at present, there are three islands which the tourist may visit any time very conveniently. They are the islands of Oshima, Miyakejima and Hachijojima. All the islands have a port capable of accommodating ships of 3,000 tons. Tokai Kisen Co. operates a regular daily run to the islands from Tokyo. It takes six hours for the ship to arrive in Oshima and 13 hours respectively to reach Hachijojima and Miyakejima.

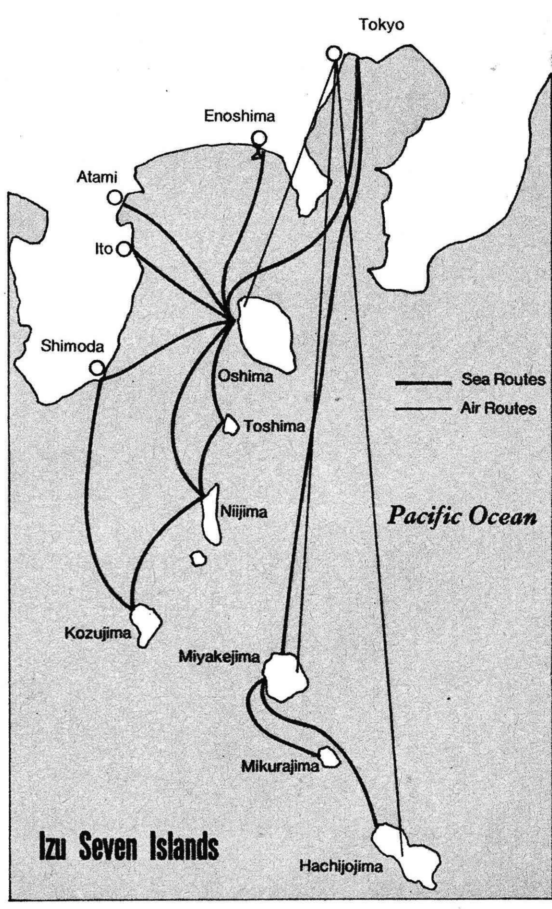
To those who do not have time to take a leisurely trip to the islands on a ship, air trip is recommended. The All Nippon Airways operates one flight every day from Tokyo to Oshima and Miyakejima. The flight time to Oshima is 45 minutes and to Miyakejima 75 minutes. It also operates seven flights a day from Tokyo to Hachijojima, requiring about 70 minutes.

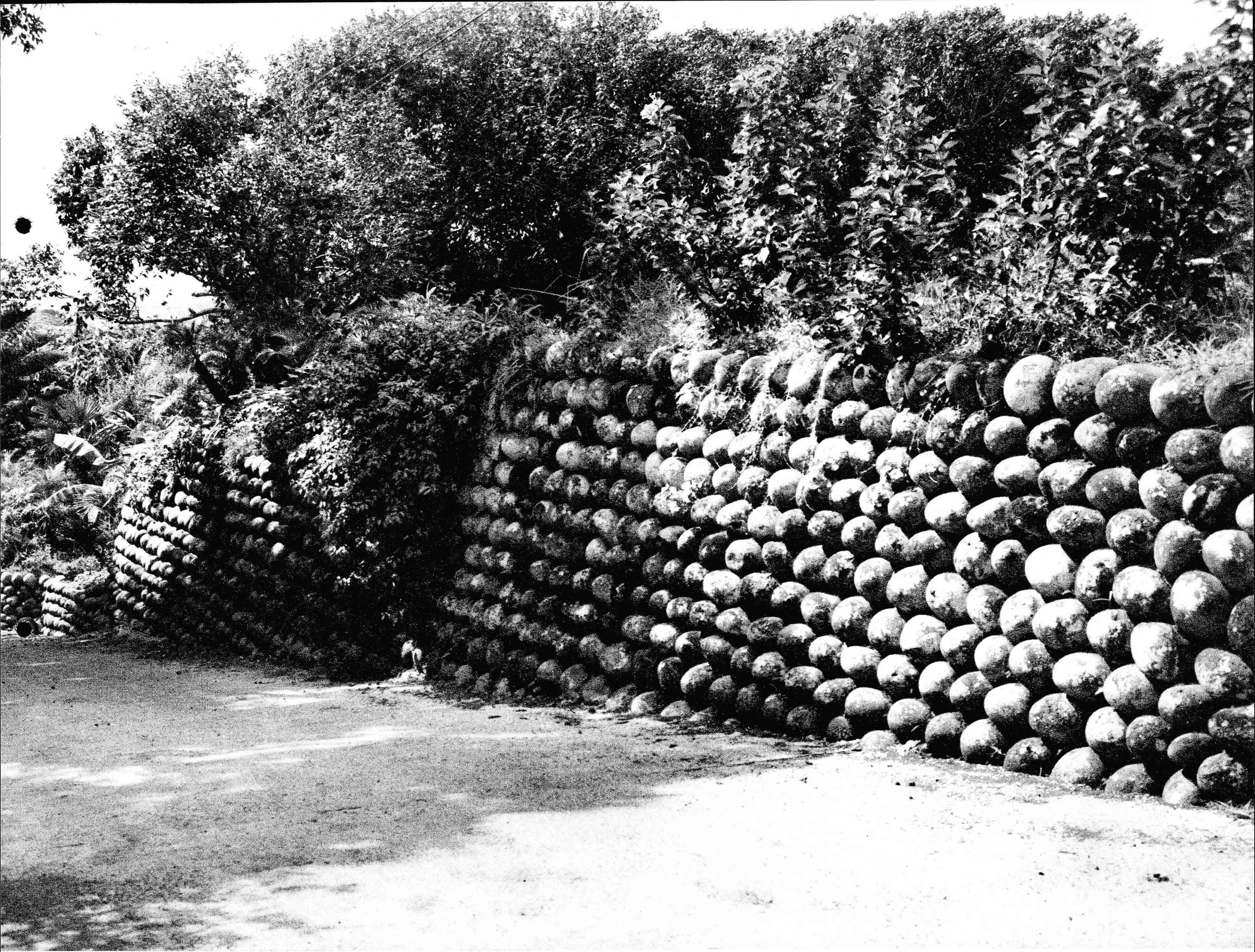
The three islands of Oshima, Miyakejima and Hachijojima have excellent tourist facilities including hotels and inns, sightseeing buses, cars and bicycles for rent, as well as camping sites.

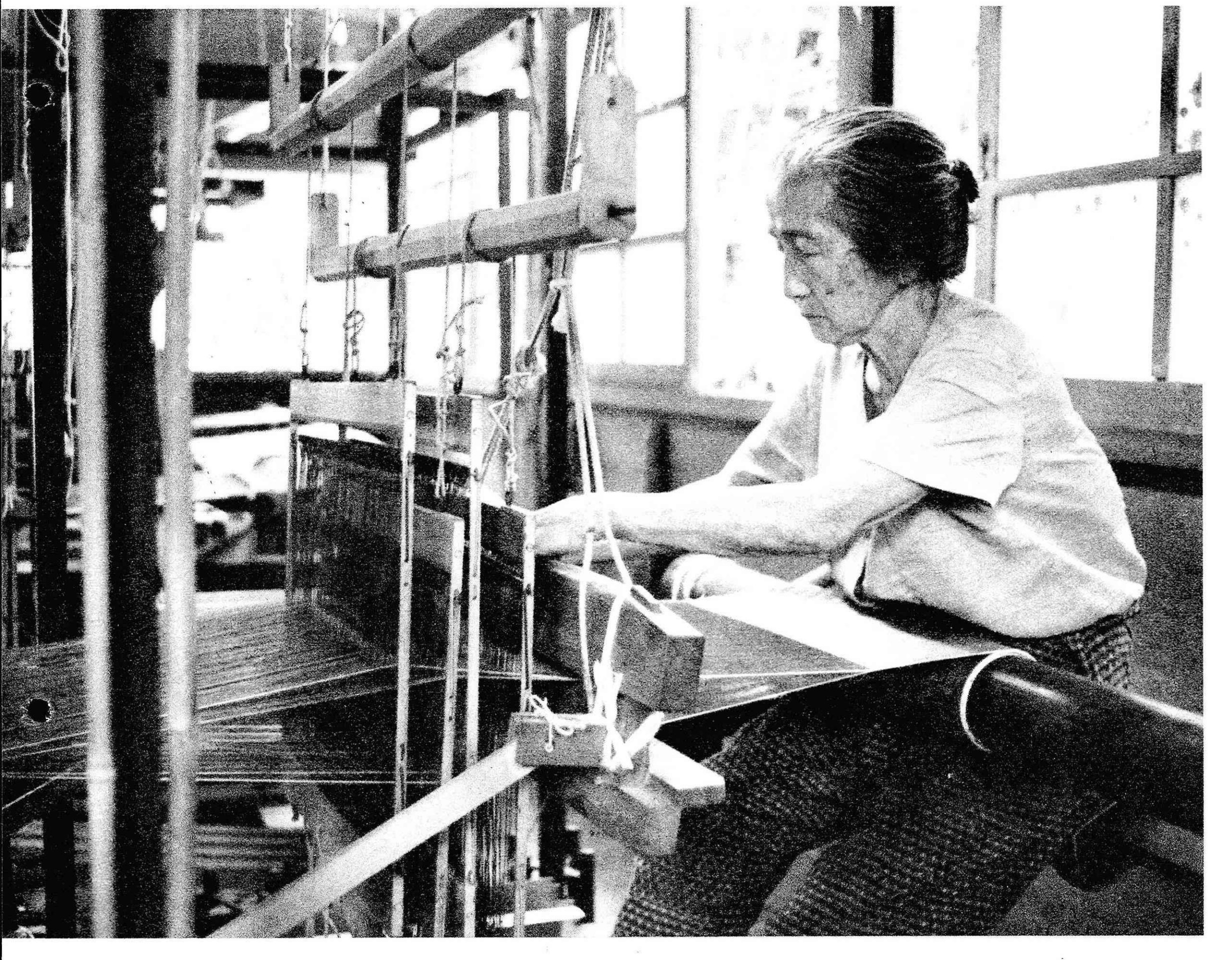
Ships are in daily operation in the summer season from Tokyo to the islands of Niijima and Kozujima, but tourist facilities on the two islands are not as good as those found on the aforementioned three islands.

The islands of Mikurajima and Toshima are still underdeveloped as far as tourism is concerned, with ships making only occasional stops there.





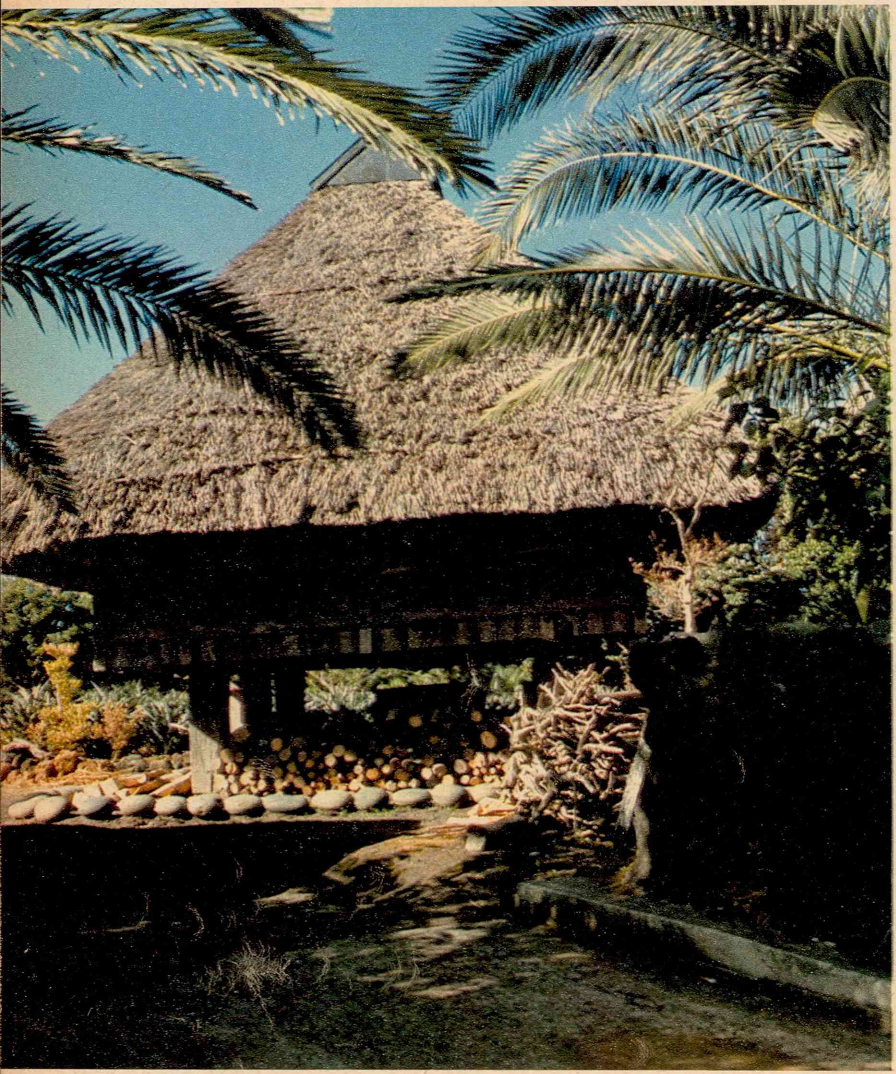


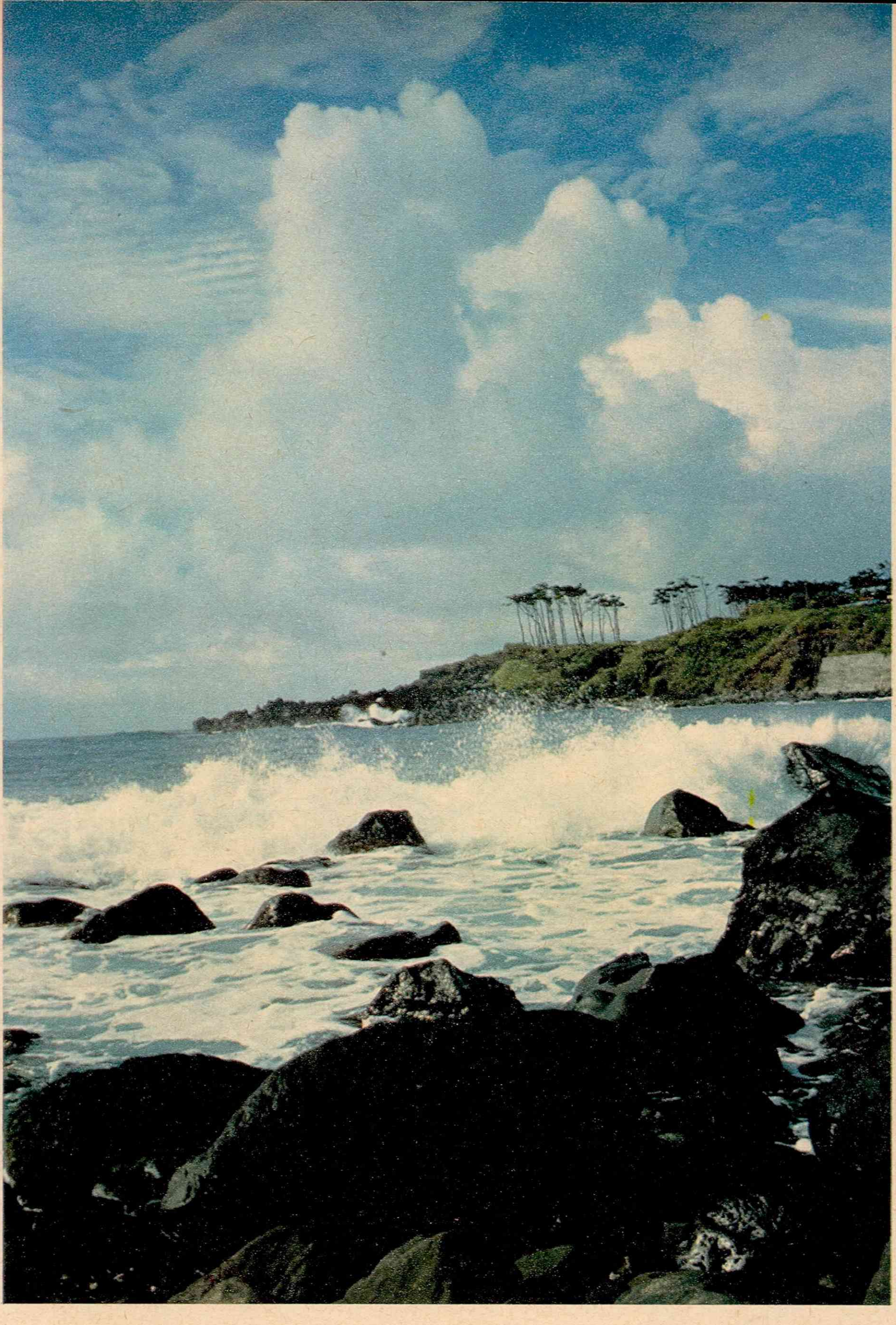


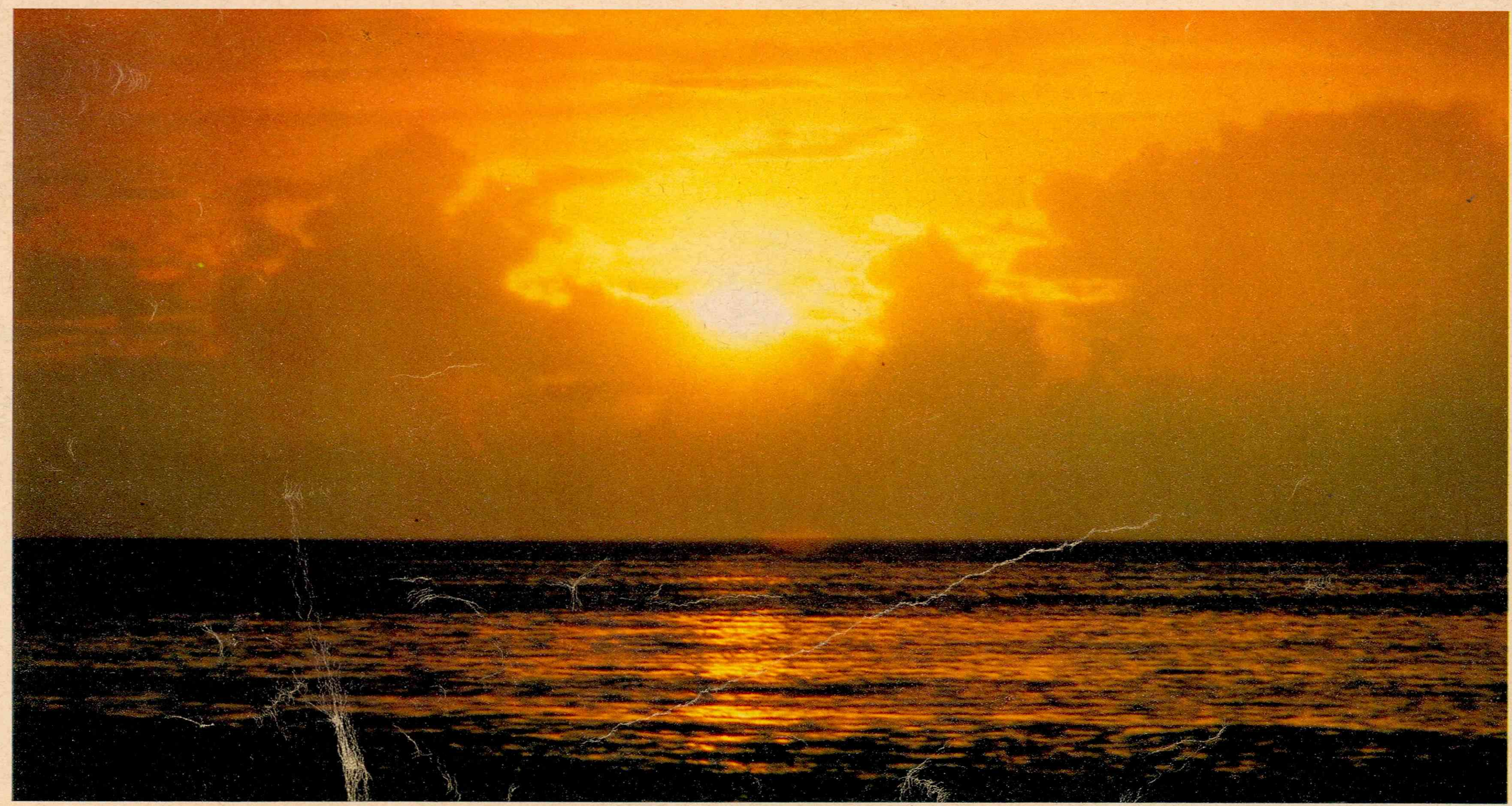
Above: Houses on the islands of Izu are usually surrounded with stone walls to protect them from the strong winds of typhoons. The stone walls around homes in Hachijojima, however, are unique in that they are built by putting together smooth, round stones taken from the seashore.

Left: The art of making ''kihachijo'' silk fabric, which has a tradition of 800 years, is now on the decline because young successors to the art are few due to the fact that it takes a lot of patience and hard work to dye the silk thread and weave the fabric. Mrs. Meyu Yamashita is one of the few persons on the island capable of weaving a ''kihachijo.''

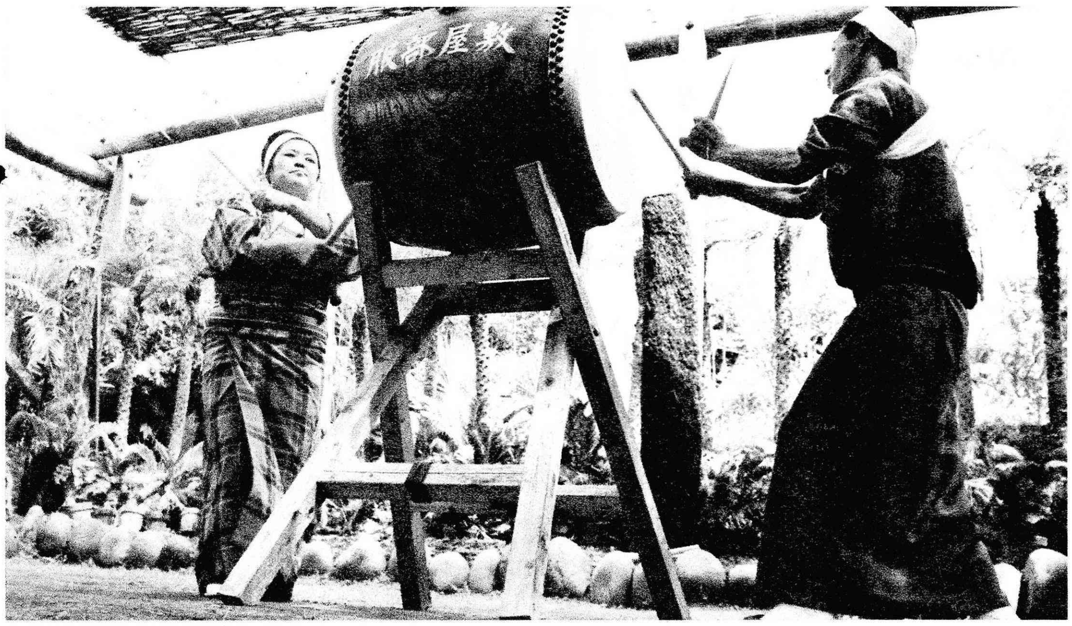
Below: Warehouse in Hachijojima with elevated floor, indicating the influence of subtropical architecture. The warm sea current called "Kuroshio," which washes the shores of the Izu islands, originates in subtropical regions.

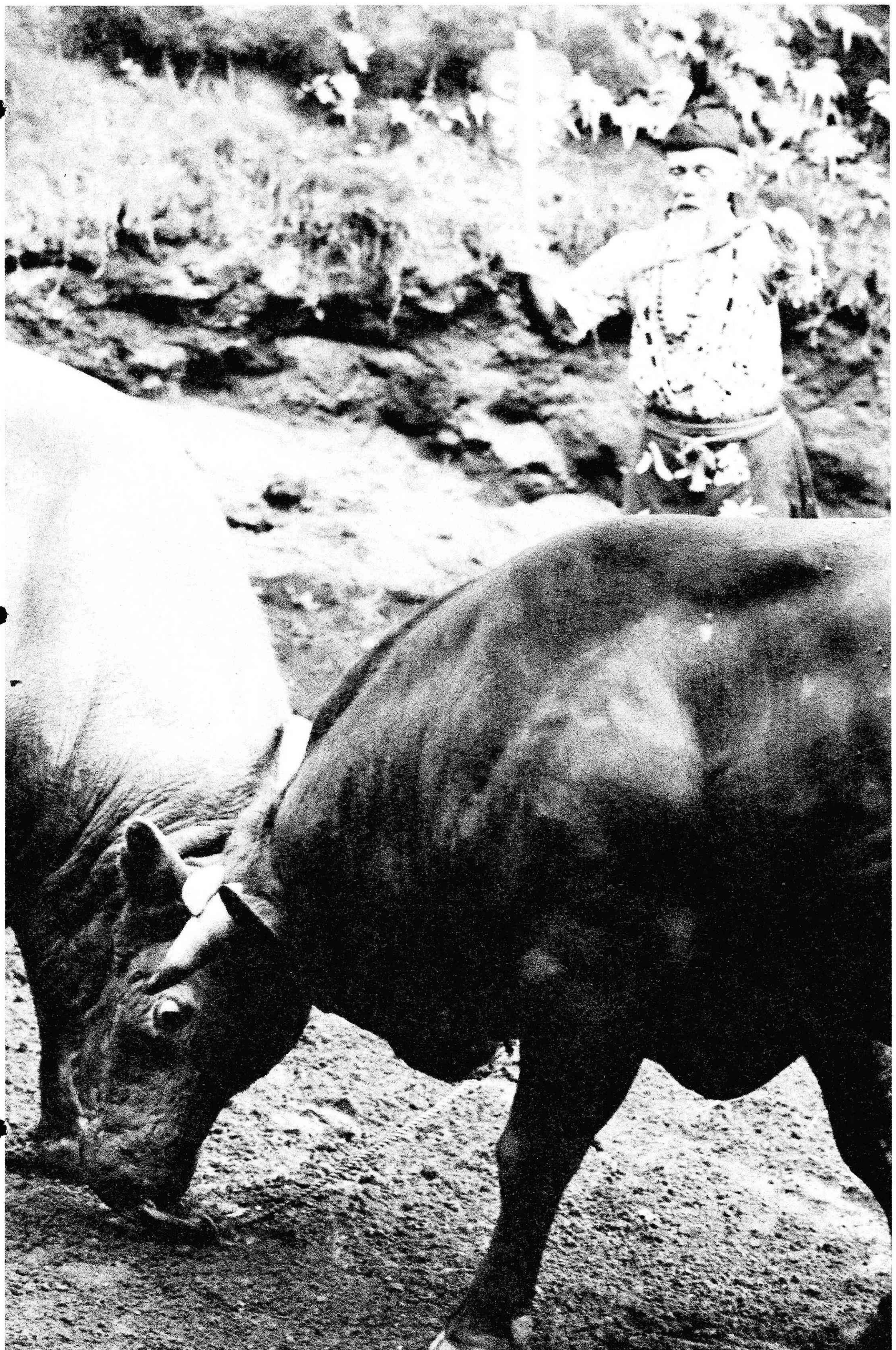






Top right: A view of Cape Ryuo of Oshima.
Above: Breathless moment of sunrise at Oshima Island.

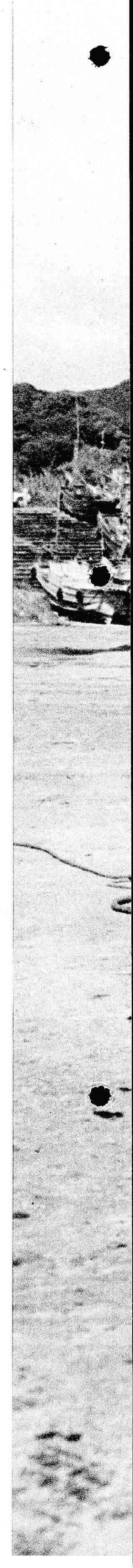






Above and left top:
Hachijojima is a treasure house of folk songs and dances. In ancient Japan, the island was the site where political exiles were sent to spend the rest of their days. The folk dances of the island, accompanied by the rhythmical beating of drums are said to indicate the loneliness of the exiles as they languished on the islands.

Left: Bullfighting is one of the famous events on Hachijojima. Two bulls cross horns and the one which retreats first is the loser. Actually, it should be described as "bull wrestling."

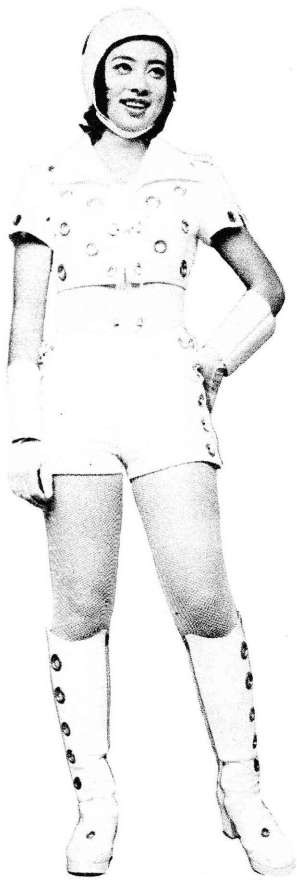



Opposite page:
The stark landscape of Miyakejima speaks of the island's volcanic origin.



The fishing port of Yaene on Hachijojima.
The small fishing boats leave the port in the middle of the night and return with their catches in the morning.
Tranquility envelops the port in the afternoon.

Okinawa All Set for EXPO'75



Aqua Mate

The International Ocean Exposition, Okinawa, Japan, 1975 (Expo '75) will be staged in Okinawa, a south sea island chain surrounded by beautiful coral reefs, for six months from July 20 to January 18, 1976.

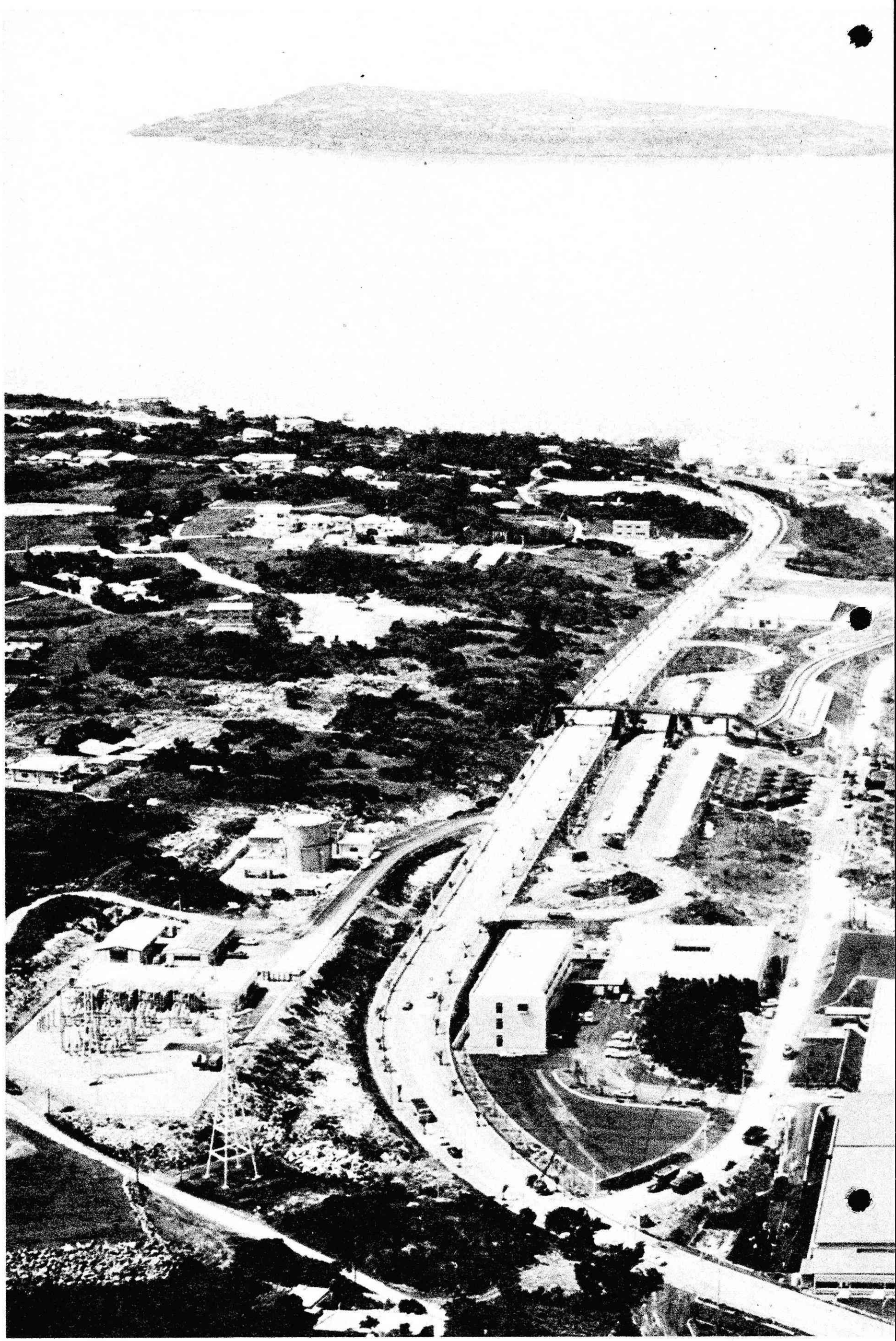
Forty countries and international organizations have registered for Expo '75. Organizers say that as a specialized exposition, Expo '75 will be the largest ever.

The 40 participants include three international organizations — the United Nations, European Community and Southeast Asia Trade, Investment and Tourism Promotion Center.

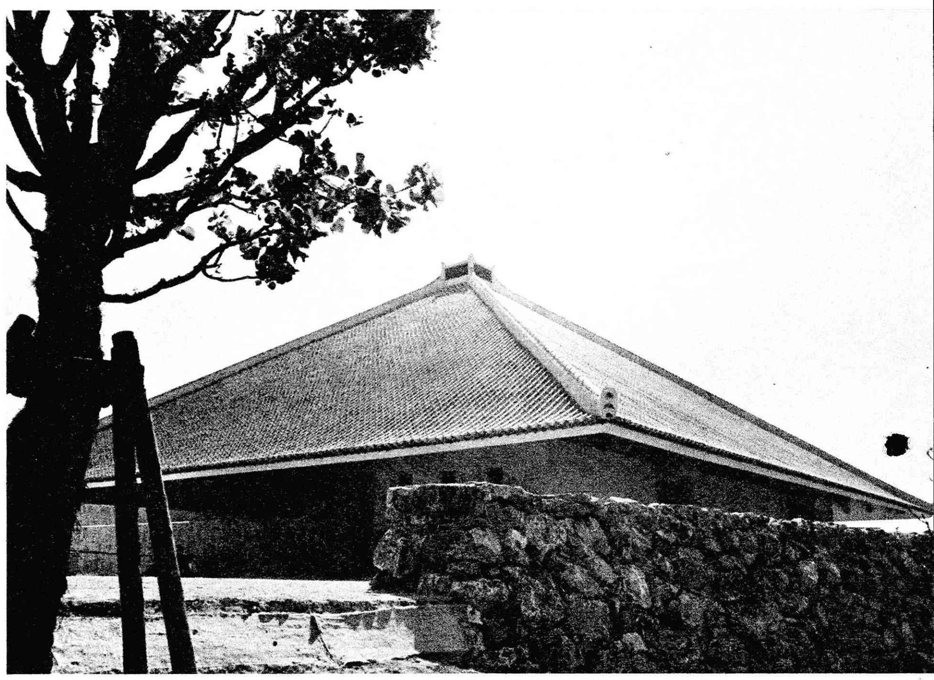
Excluding Japan, countries participating number 36, including the United States, Britain, the Soviet Union, Canada, Spain, Australia, South Korea, Indonesia, the Philippines, Italy, East Germany, Egypt, Honduras, El Salvador, Nicaragua and Costa Rica.

Expo '75 will be officially opened in a ceremony scheduled for the afternoon of July 19 in the presence of the Crown Prince and Princess.

About 2,000 other guests are expected to attend the opening ceremony to be held at the Portside Theater in the Expo site, including Prime Minister Takeo Miki, International Trade and Industry Minister Toshio Komoto, and representatives of the 36 foreign participating countries.



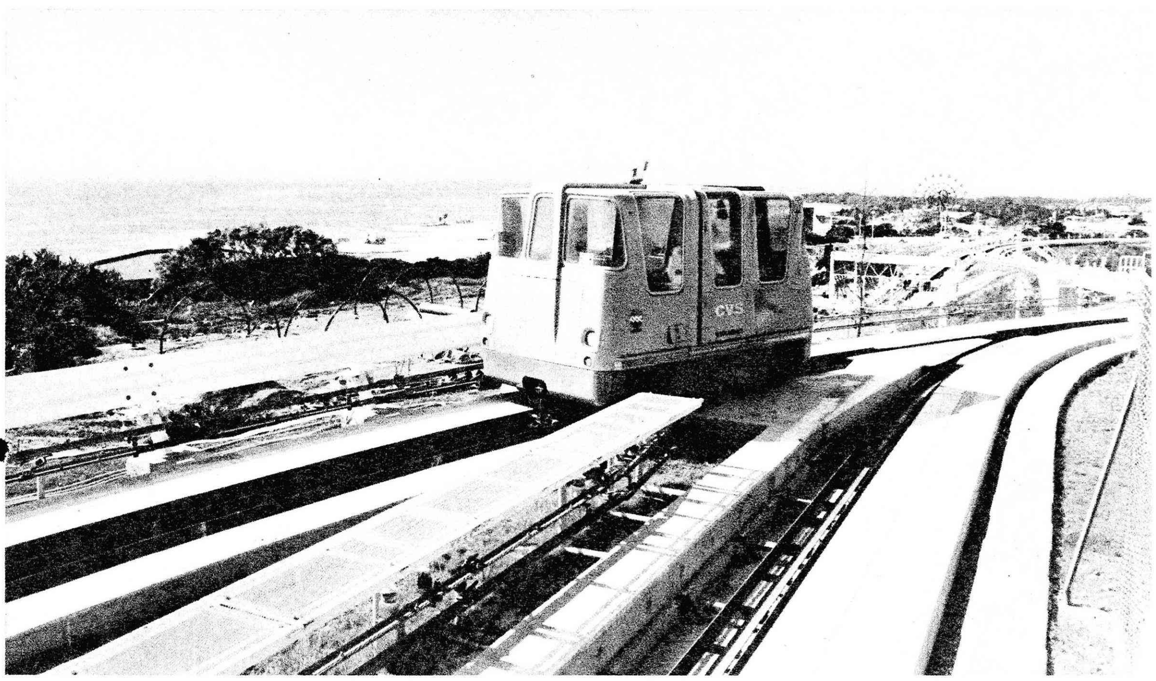




Above: A hostess of Okinawa Pavilion in native costume. Right: Okinawa Pavilion with a red tile roof and other native architectural features.

Below: A general view of Expo '75 site. Bottom: The computer-controlled car, one of the on-site transportation systems, is ready for operation.





ESTABLISHMENTS THAT ARE THE TALK OF THE TOWN

Current Topics

Japanese Woman Conquers Everest



Mt. Everest, the world's highest peak, has been conquered by a Japanese woman mountaineer, the first time a woman made it to the top.

Junko Tabei, a 35-year-old housewife, reached the summit May 16 at noon with a Sherpa. Although the mysterious peak, challenged again and again, has been conquered on 35 occasions in the past, Mrs. Tabei's accomplishment marked the first successful attempt by a woman.

The assault on the 8,848-meter Everest was launched from the sixth and last camp at the height of 8,500 meters together with Sherpa guide Ang Tsering.

The 15-member Japanese women's expedition was led by Mrs. Eiko Hisano, 35. The women team was the third Japanese expedition to scale Mt. Everest.

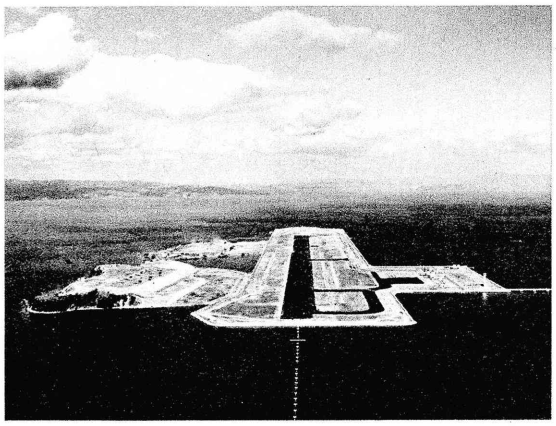
World's First Airport on the Sea

A new airport surrounded by the sea was recently opened in Omura Bay near Nagasaki City. The airport has been built on a small island (0.5 kilometer east to west and 2.5 kilometers north to south) located 1.7 kilometers offshore from Omura City.

A hill on the islet has been leveled to make the entire island into an airport. It is attracting attention as a new type of airport on the sea without parallel in the world.

The airport, linked with the mainland by a 970-meter-long bridge, has a 2,500-meter runway with a width of 60 meters on a 1,340,000-square-meter site.

The new Nagasaki Airport, built on the island far away from residential areas, is being viewed in Japan as offering an answer to the problems of land shortage and noise hazards.



First FESPIC Games Held in Japan

The First Far East and South Pacific Games for the Disabled (FESPIC) were held at Oita and Beppu cities, Oita Prefecture from June 1 to 3 with 982 persons from 18 countries participating.

The Crown Prince and Princess and Health and Welfare Minister Masami Tanaka, among other dignitaries, were present at the opening ceremony held at Oita Municipal Stadium.

The sports meet was designed to give physically handicapped persons the opportunity to deepen international understanding through sports and rehabilitation efforts.

The participants competed in such events as track and field, table tennis, swimming, fencing, archery and basketball.



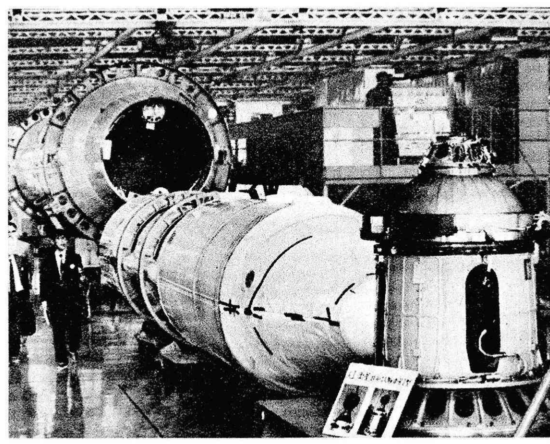
Japan's Largest Rocket Completed

The first rocket of the N-series, the largest in Japan, has been completed at a plant of Mitsubishi Heavy Industries, Ltd. in Nagoya for the National Space Development Agency.

The three-stage rocket measures 32.57 meters in length, 2.44 meters in diameter, and weighs 90 tons. The first and second stages of the rocket will be powered by liquid fuel and the third by solid fuel.

The agency plans to launch the N-rocket from its Tanegashima Space Center in Kagoshima Prefecture early in September. The rocket will be used for orbiting Japan's first satellite for practical uses. The satellite, weighing about 85 kilograms with a diameter of 80 centimeters, will be put into orbit about 1,000 kilometers above the earth.

The Government-subsidized agency plans to launch four satellites including stationary communications satellites, using the N-series rockets by 1978, plus another three satellites using rockets of a different series by 1977.



A New World Record in Skipping

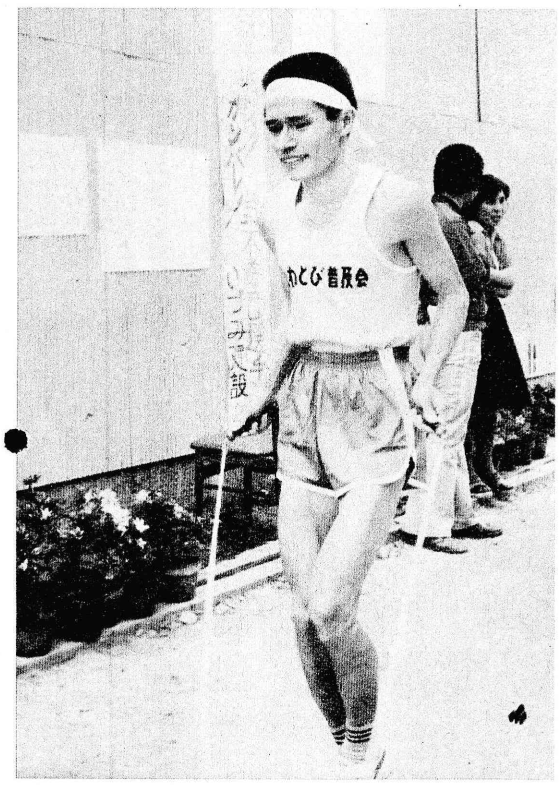
Katsumi Suzuki, a 37-year-old clerk in Saitama Prefecture, set a new world record in skipping on May 29.

Suzuki made 37,427 turns without a break in a grueling drill lasting four hours 22 minutes 50 seconds, or 8 minutes 50 seconds longer than the endurance record set by an American in March.

Suzuki, whose feat of making five turns in one jump performed in early 1968 is recorded in the Guinness Book of Records, began the latest endurance drill at 4.04 a.m. in the backyard of his home. Several members of the local skippers association were on hand to cheer him as he kept skipping on and on until 8.26 a.m.

Suzuki started skipping as a primary school boy to build up his physique. He makes it a point to practice two to three hours daily.

Among Suzuki's performances are 4,012 double turns, 381 treble turns and 51 quadruple turns, all without a break.



Solar House Model Completed

An experimental house that relies on the sun for most of its energy requirement has recently been completed at Soka, Saitama Prefecture, by the Science and Technology Agency.

The two-story wooden structure, named "Solar House," has a kitchen, a dining/living room, a bath room, a toilet on the ground floor and one Japanese-style and one Western-style room upstairs totaling 65.7 square meters in floor space.

Its roof faces southward and is composed of 21 solar energy collectors, each made of two reinforced glass sheets and a special steel sheet. The walls, floorings, and the ceiling all have heat insulation materials embedded in them and windows have double panes.

The house also has two water tanks — one for storing hot water and the other for cold water — a heat absorption cooler, an airconditioner, and a hot water supply system.



It also has a conventional electric water heater, which stores hot water only when electricity consumption ebbs during the night, for use during winter days when the solar energy absorbing capacity of the house dwindles.

The energy self-sufficiency rates of the house are estimated at 40 to 50 per cent for air cooling, 70 to 80 per cent for air heating and 70 to 80 per cent for water heating.

According to an estimate made by the agency, solar houses, if mass produced, will cost 1.5 times more than those with conventional central heating systems for the time being.

Automatic Machines for Accepting Mail

The Ministry of Posts and Telecommunications has developed a system that automatically accepts registered mail and parcels post that now go through many hands at post offices.

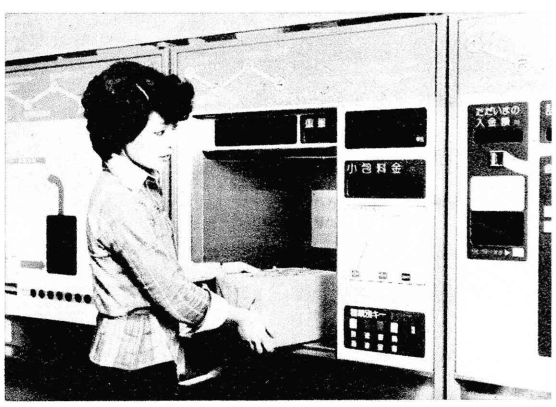
The system consists of an automatic postage indicator, an automatic postage stamp vending machine, automatic registered mail and parcel post accepting machines, and a coin and bill exchange machine.

When a person wants to send a parcel, the automatic postage indicator shows the amount of postage required as well as the weight of the parcel.

The sender buys the indicated postage stamp from the automatic stamp vending machine, affixes it and puts the parcel into the unattended parcel post accepting machine.

In the case of registered mail, the sender buys a postage stamp indicated by the postage indicator, affixes the stamp and the numbered registration tab on the letter, and the automatic registered mail accepting machine issues a receipt in exchange for the mail.

The ministry said that users of the system must go through rather complicated procedures but they need not wait long as at most post offices. The system will be tested till the end of the year and put into practical use next year.



Automatic Driving Control System

An automatic driving control system designed to show the driver the least congested and shortest route to his destination is being developed by the Ministry of International Trade and Industry. A research staffer demonstrates the system at a plant in Aichi Prefecture.

In this system, the destination, which is code-numbered in seven digits, is recorded beforehand in the "destination recorder" (indicated by the demonstrator in the photo). When the car passes over an antenna buried in the road, a minicomputer nearby and the main central control processing system operate to show the most efficient route to the destination on a screen on the dashboard.



'OMEGA Station Japan' Opened

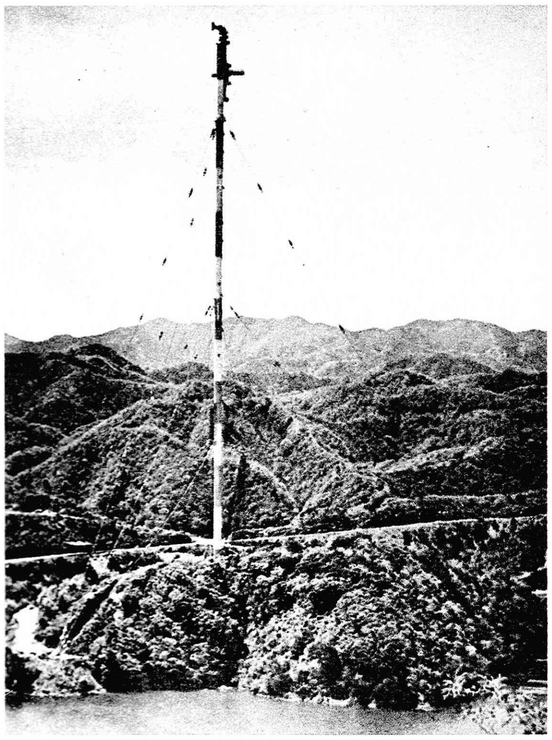
An OMEGA transmitting station was recently completed on Tsushima Island, Nagasaki Prefecture, under an international program to set up a new radio navigation aid system for ships and airplanes.

Also completed at the same time were two OMEGA radio wave monitoring stations — one on Tsushima Island and the other on Izu-Oshima Island south of Tokyo — and the Operation Center for the OMEGA System in Tokyo. All of these facilities went into operation upon completion.

The global OMEGA System, scheduled for completion in the mid-1970s to enhance the navigational safety and operational efficiency of aircraft and ships, is now being constructed across the world with the cooperation of the countries concerned.

OMEGA Station Japan is the fifth transmitting station under this global system, the others being in the State of North Dakota (U.S.A.), Hawaii (U.S.A.), Trinidad and Tobago, and Norway.

Current Topics



Under this new radio navigation aid system, ships and aircraft can establish their position by measuring a phase difference between radio waves from two of these stations transmitting radio beacons simultaneously.

Transmitting stations can be spaced at distances of 5,000 to 6,000 miles apart. This explains why only eight OMEGA stations are needed to cover the whole of the world with equal accuracy, in contrast to the currently used Loran system, which has as many as 70 stations scattered around the globe.

The construction of OMEGA Station Japan on Tsushima Island, started in October 1970, took four years and eight months, and cost a total of 2,556 million yen. The transmitting steel tower of the station, standing 455 meters tall, is the highest structure in Japan.

Scientists Develop Superstrong Fiber

A group of Japanese scientists has succeeded in developing a superstrong fiber which can be used widely in making aircraft, ships and engine turbines much lighter than at present.

The highly heat-resisting fiber, which is a silicon carbide copolymer, has been synthesized by Prof. Seishi Yajima of Tohoku University and his two assistants, Jozaburo Hayashi and Mamoru Omori.

It also has a high conductance, allowing a wide range of applications in the technological field.

The fiber is particularly superior in heat-resistance as compared with conventional materials such as alumina fiber, graphite fiber and boron nitride fiber. It can stand up to 2,000 C. heat, fluorine and strong acids.

Filaments ranging from less than one micron to several tens of microns in diameter can be obtained by means of an injection-molding process.

Its tensile strength in the case of a 15 micron yarn is about 350 kilograms per square millimeter, stronger than ordinary piano wire.

The high-strength fiber is produced by injection-molding organosilicon copolymer, which can be obtained by replacing carbon in the polyethylene polymer with silicon and processing it with an intensive heat between 1,500 and 2,000 C.

If mixed with aluminum, nickel and other metals, a highly heat-resisting material that can stand up to 1,400 C. is obtained.

The conventional heat-resisting metallic materials can stand only up to some 950 C.

It can be easily commercialized because of the simple production process and relatively inexpensive raw materials needed, said Prof. Hiroshige Suzuki of the Tokyo Institute of Technology.

Queen Elizabeth, Duke See Old Japan



Queen Elizabeth II and the Duke of Edinburgh visited Japan for six days from May 7. Following three days of official functions in Tokyo, the Royal Couple visited Kyoto to see the sights of traditional Japan by visiting some of the finest ancient buildings and gardens in Japan.

The Royal Couple also relaxed by watching traditional *maiko* dances and enjoying their first Japanese-style dinner at one of the oldest restaurants in Kyoto.

Earlier, after a short rest at the Omiya Palace, the Emperor's residence in Kyoto, the couple visited the Ryoanji Zen Temple with its famous stone garden and the Katsura Detached Palace, one of the finest ancient Japanese-style buildings.

The best attraction on their trip to the Ryoanji Temple was the 15-stone garden with its ground covered with snow-white sand. The couple sat in chairs on the hallway facing the garden and appeared to enjoy moments of meditation.

The royal visitors were later led into the chamber of the temple's highest monk, where the Queen was so impressed by his Zen calligraphy that she asked for a piece of his brush writing.



At the Katsura Detached Palace, the couple enjoyed the refinement and Oriental simplicity of the architecture and its beautiful garden.

The Royal Couple later enjoyed their first evening in Kyoto at the Tsuruya, a Japanese-style restaurant established in 1907. U.S. President Gerald Ford also spent an evening there during his visit in November last year.

It was also the first time since their arrival in Japan that they had enjoyed a typical Japanese-style dinner. The menu included bamboo shoots, young ayu (sweet fish) broiled with salt and sake.

The Royal Couple stayed overnight at the Omiya Palace, the 18th-century residence where the Emperor and Empress stay during their visits to Kyoto. The late Duke of Windsor spent a month there during his visit to Japan in 1922 as the Emperor's guest when both were Crown Princes.

Photo 1: Queen Elizabeth and the Duke of Edinburgh hear Shoei Matsukura, chief priest of the Ryoanji Temple in Kyoto, explain the temple's famous stone garden. The Queen and the Duke were told that the stones — 15 of them placed on a field of pure white sand — are not for admiring but for meditating. Photo 2: Queen Elizabeth sips tea as the Duke of Edinburgh looks on in a garden at the Katsura Detached Palace in Kyoto.

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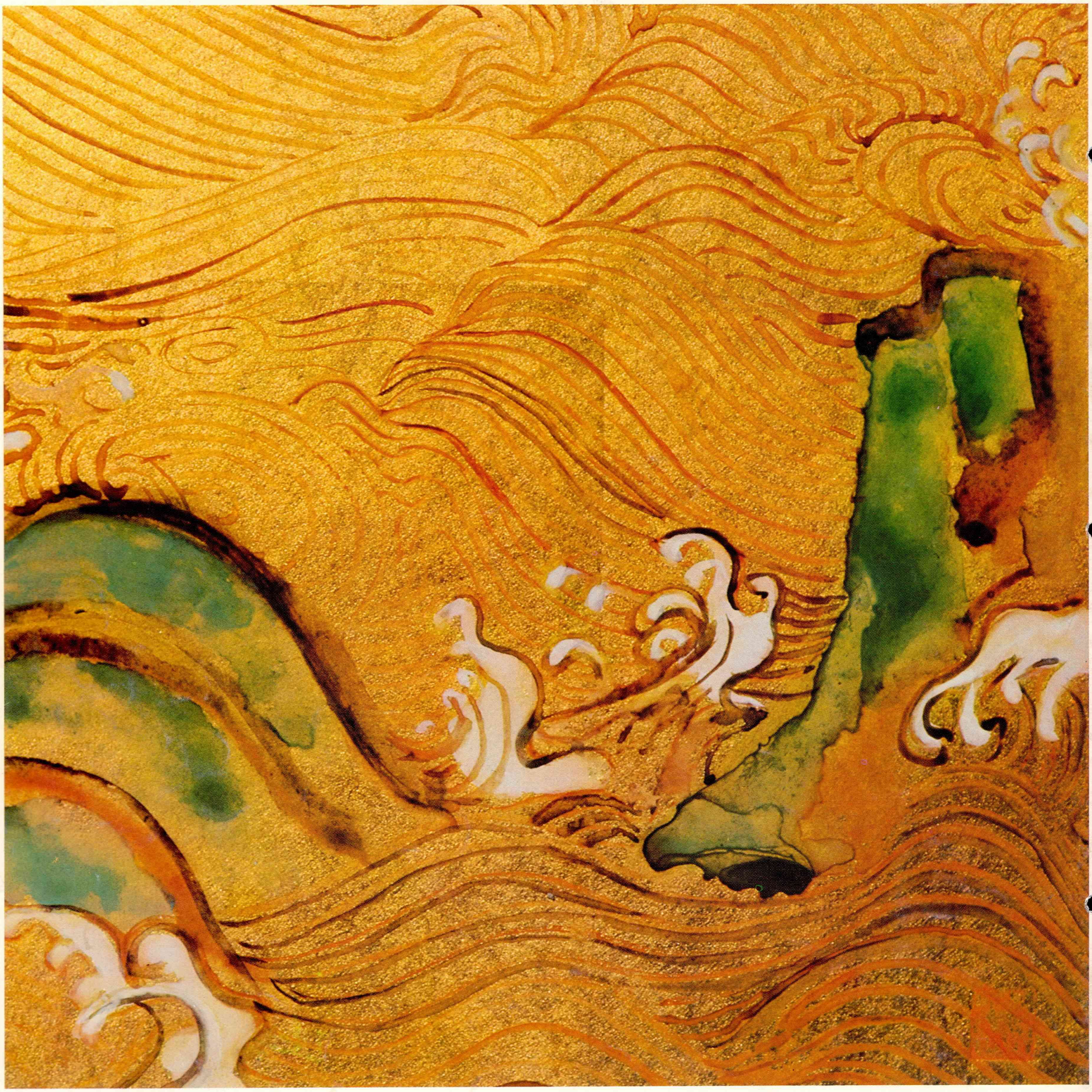
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Japan Illustrated

The Japan Times
QUARTERLY MAGAZINE

¥380

Autumn 1975
Vol.13 ▪ No. 4

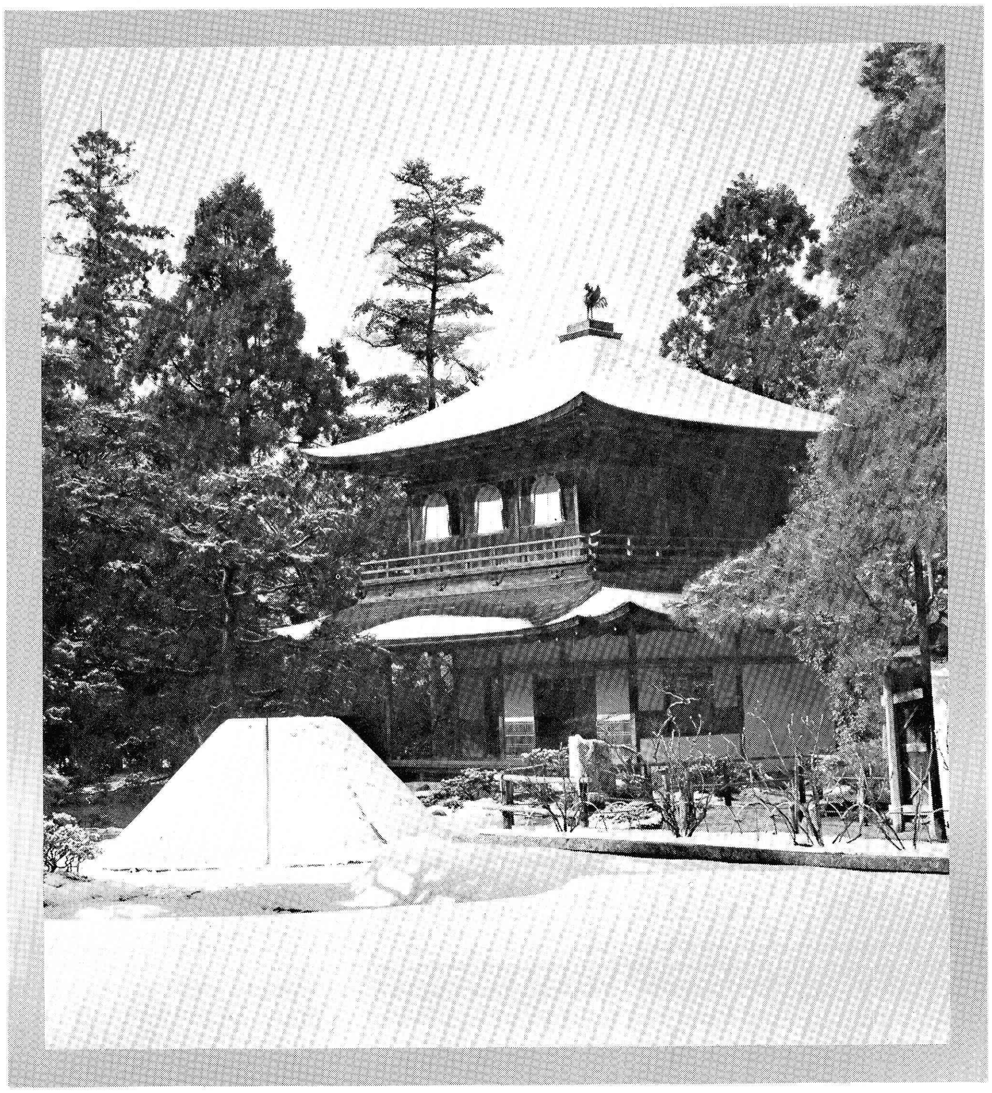


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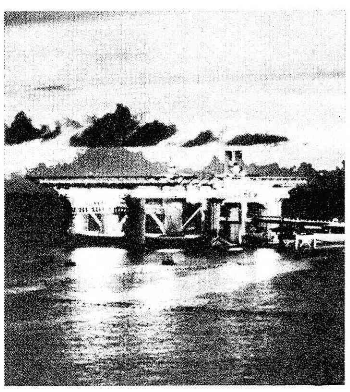
Mail cash or check to the Publications Dept., The Japan Times, Ltd.

Published by **The Japan Times, Ltd.** 5-4, Shibaura 4-chome, Minato-ku, Tokyo 108, Japan

Japan Illustrated

October 1975 (Vol. 13, No. 4)

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Cover photo: Aquapolis, the 16,500-ton model of a possible floating city of tomorrow, glitters in all its splendor at night. It is a major Japanese Government exhibit at the International Ocean Exposition, Okinawa, 1975. (Photo by Japan Illustrated)

Editor: Wako Bono Assistant Editor: Masami Suzui
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Published by The Japan Times, Ltd.
President: YOSHIO HIGASHIUCHI
HEAD OFFICE: 5-4, Shibaura 4-chome, Minato-ku, Tokyo, 108, Japan . . . . . Tel. 453-5311
OSAKA OFFICE: Yodoyabashi Bldg., 34, 1-chome, Nakanoshima, Kita-ku, Osaka, 530, Japan. Tel. 202-3591

DOMESTIC PRICE: ¥380 (postage ¥115) per copy.
Subscription rate (including postage): 1 year (4 issues) ¥1,980; 2 years (8 issues) ¥3,960; 3 years (12 issues) ¥5,940.
OVERSEAS PRICE: $2.50 per copy (including seamail postage).
Subscription rate (including seamail postage) 1 year: $10.00, 2 years: $19.00, 3 years: $28.00.
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REGATTA BY THE SEA

Story by VIVIENNE KENRICK



Five years after the successful Expo '70 in Osaka, Japan, this year, is holding another international exhibition — this time with the ocean as its theme. The fair opened on July 20 and runs for six months until next January. Here is a report on Expo '75 from its site at the tip of the Motobu Peninsula of the subtropical island of Okinawa.



Seen behind the yachts are two symbols of Expo '75 — the 32-meter-high Aquapolis and Iejima Island with a protruding hill in the center.

Photos by JAPAN ILLUSTRATED

A bevy of glamorous American water-skiers hoisting Expo flags glide past in the Expo'75 Water Show presented by the Tommy Burtlet Water Show Team of the United States.



"In the beginning there was a vast sea."

When you stand on Aqua Bridge, that connects Aquapolis with the shore at Motobu Peninsula, Okinawa, you may experience a moment of magic. The wind brings you the salt smell of the sea. You look down over one railing at the glide of fish in the navy-blue depths of the net-enclosed Ocean Ranch. Over the other side you see the white cut of ships on the sea, and the white splash of swimmers in the water. Ahead of you floats Aquapolis, the kind of sea-borne city that your grandchildren may call home.

Behind you, beneath the avenues and the plazas, is a quiet, secret, left-behind shore of yellow sand, indented with rock that is roughly, unevenly covered with scrub. There, surely, in that simplicity was the beginning. On either side of you now is the continuing. Ahead, looming in white on its deep blue base, is that which may be to come. For a moment, the crowds dissolve around you and you are caught in wonder. With you then, in this moment, the International Ocean Exposition of 1975 succeeds. It snaps you into sudden, startled awareness of the magnificence of the sea.

Three years ago when, after the post-war period of American occupation, Okinawa became again Japan's sub-tropical, deep-southern prefecture, Motobu Peninsula was a lonely, wild land. Crossed by only rough tracks, the haunt of butterflies and snakes, the peninsula smothered itself in wind-torn palms, scarlet hibiscus and wild morning glories. Not more than a scattering of cottages, not more than a Chinese grave or two, punctuated its expanse.

On the north-west coast of Okinawa, and sixty miles from the prefectural capital city of Naha, Motobu then became the selected site for the first ocean exposition ever to be held. Sanctioned by the Bureau of International Expositions, Paris, and under the honorary presidency of H.I.H. the Crown Prince of Japan, Expo'75 was to be a special fair focussing on the sea. It was also to be a festival celebrating Okinawa's reversion to Japan.

Today, Motobu Peninsula is transformed. The pavilions of international organizations, foreign national participants, and Japan's domestic exhibitors, range along with those of the Japanese Government over an area of a million square meters. Strange-shaped roofs, irregular walls, structures of stones and mirrors, tiles and plaster, occupy Motobu as if they have always been here. Paths connect one end of the peninsula with the other. Computer-controlled Expo Future Cars and Expo New City Cars carry passengers on special driveways. People stroll, sun-bonneted, parasoled. Children play, scramble for souvenirs, lick ice creams. Young people swim, sing, strum instruments. The sun blazes, as gloriously as it ever did, and the sea changes color as miraculously. For six months from July 20, 1975, Expo'75 concentrates on "The Sea We Would Like To See." It is tempting, in Okinawa, to add, "that is, indeed, the sea we are seeing."

Mankind has always lived with the mystery of the living sea. We have heard its call, felt its romance, responded to its adventure. At Motobu we walk along Columbus Street as if hand-in-hand with that great, 15th-century Genoese seafarer. We wander along Magellan Street as if rounding the tip of South America with the brave Portuguese navigator. We linger on Captain Cook Street as if communing with the famed British explorer. We stand on Seaman's Plaza at Expo Port and watch the activity off-shore. Ferry boats pass in the offing, the hydrofoil leaves, the hovercraft arrives with a swoosh. A visiting four-masted training vessel, its sails billowing, tugs at its anchor. A sleek yacht dangles its chains. A marine research vessel and a meteorological observation ship rest at their moorings. We feel that old, old yearning to sail before the wind, to brave the swelling seas, to be tossed by waves and drenched by spray. In Port Plaza, centrally in Expo's Ships Cluster, we gaze at a display of yachts and small craft that have earned individual renown for their sturdy, heroic performances. As we admire Mermaid III, we join Kenichi Horie on his solo Pacific crossing. At odds with the authorities then, daring and doing, he is now no longer alone. We are all with him; and we are all with the sea.

In its seriousness, Expo '75 reminds us of our origins and our debt to the ocean. Expo draws attention to our ingratitude and short-sightedness in polluting and damaging the source of all planetary life. Expo calls for a reassessment of attitudes, a reform of behavior, a revival of respect and reverence. Expo urges us to know.

Pavilions, projecting individual themes, signal messages. "Our sea, the greatest blessing!" becomes a paeon of praise in the Okinawa Pavilion. Ancient peoples of Okinawa believed that all

With the vast Expo '75 site in the background, Aquapolis — a floating structure with a 10,000-square-meter upper deck — cuts a majestic figure.



munificence came from Nirai kanai, a paradise beyond the sea. Ancient peoples fished, and survived. They knew the beauty of coral reefs, the shelter of lagoons, the fury of typhoon-lashed waves. Simply they lived, singing their folk songs, holding their festivals.

Across the broad reach of the Pacific Ocean, on the dotted islands of Micronesia, Melanesia, Polynesia, other ancient peoples fished, worshipped legendary gods, put to sea in canoes. In South-east Asia, different peoples lived in house boats, fished with nets, crates and baskets, used special boats for transporting their dead. The sea surrounding the main islands of Japan used to separate this country from the rest of the world. Now it unites Japan with other countries. The Oceanic Cultures Pavilion, a museum that houses a remarkable collection of display materials, spotlights Asia and the Pacific Ocean, identifies the Japanese as a sea people, and Japan as a connected country.

Amongst the major pavilions, "OceanEarth" of the United States tells a story in models and films of American efforts to harness energy from the sea and harbor its resources. It recounts the exploration of its mysteries, and American realization of the need to protect its environment. The Soviet Union's pavilion similarly discusses the use of natural resources and their protection, and Soviet emphasis on study and management.

Italy, regarding its long-boot peninsula as a European pier in the Mediterranean, pays tribute to Neptune, the Roman god of the sea, and to Italian maritime history. Italy urges as its special care the safeguarding of the Mediterranean Ocean, the old center-of-the-world.

Australia, land of the Great Barrier Reef, of sharks and life savers, has brought sea lions from the waters of South Australia to flip around a landscaped pool. Canada, concerned with research and conservation, points out that its coastline is the world's longest, surrounded on three sides by different oceans. As one of these is the Arctic, we swing our thoughts sharply away from the sub-tropical and Robinson Crusoe islands to the polar regions of ice, blizzards, and polar animals. The oceans of the world are all-embracing.

The Kaiyo Midori-Kai Group presents a pavilion that is in the form of an iceberg topped by the pole star. This pavilion features a thirty-meter high ice column that is perhaps 3,000 years old; and simulates an aurora that colors the Arctic sky.

In its imaginative display, the Fuyo Group Pavilion exhibits bionic models of moving "mechanimals" that are designed to amuse, delight, provoke thought. Hydroponically-grown green plants cover a pergola above the dome of this clam-shaped pavilion. A "gate of waves" at the entrance to the Mitsui Pavilion attracts children for whom it is styled. It operates as "a pleasant classroom of the ocean sciences."

We need time completely to see the displays at Expo'75 and to assimilate their messages. To step inside the pavilion of Iran approximates setting foot on the soil of that ancient land, so authentic is the reproduction of national trappings. To visit the Sumitomo Pavilion is to board an imaginary ship that, on a multi-screen, sails on a dramatic voyage.

Continued on page 9





Expo hostesses are as international as the exposition itself. Right: Hostesses of Okinawa, Korea and Australia Pavilions pose in front of the Okinawa Pavilion. Particularly popular among the visitors are the dresses worn by the hostesses of Sumitomo (above) and the United States (far right) pavilions.




EXPO'S
usa

A group of young visitors to the fair pose for a picture outside the Kaiyo Midori-Kan.



The electrically powered sightseeing cars with both sides open ramble along the Expo Beach.

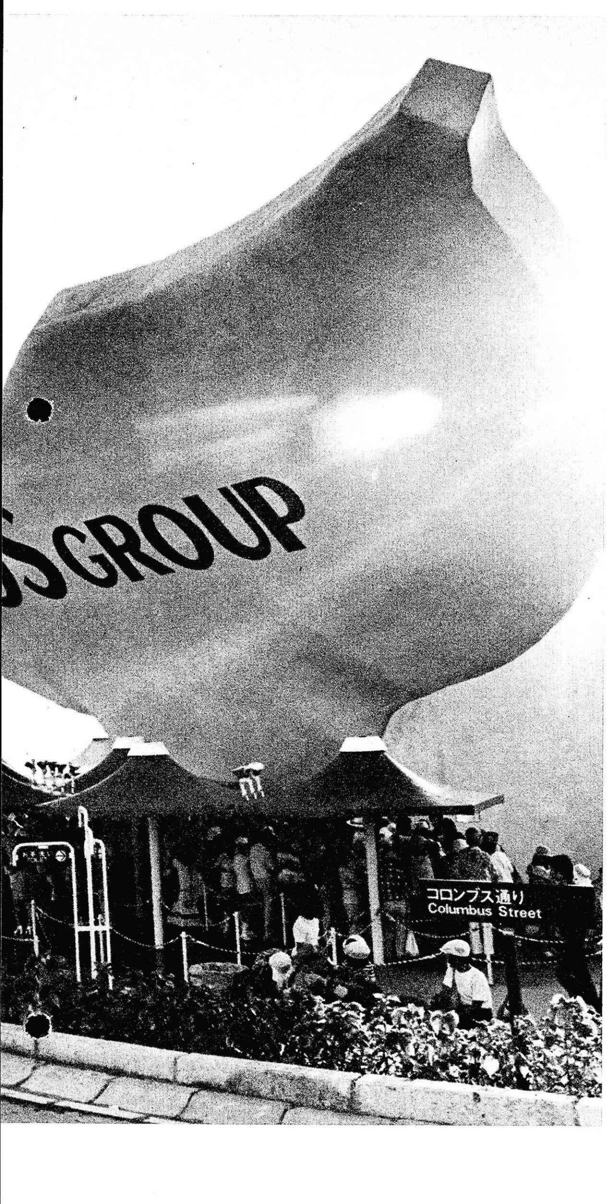




The whale-shaped WOS Group Pavilion is three times as large as an actual spermwhale. The Mitsui Pavilion (left) is shaped in the form of gates in different sizes arranged one after another.

The driverless vehicle operates automatically on its guideway at the Expo '75 site.





Continued from page 5

Drop in at the Hitachi Group Pavilion, and you find yourself in an audio-visual marine library. Enter Expo Hall to view motion pictures contributed by different countries; strikingly beautiful, "Marine Flowers," exhibited by Matsushita, is always being shown. Take a voyage around the world by visiting the smaller foreign pavilions grouped in international buildings. Each has its associations with and attitudes to the sea around us all. Each makes a fresh statement.

Centerpiece Aquapolis, where we began, serves as magnet for all Expo. Built in Hiroshima at a cost of $US43 million, and towed magestically down to its Motobu anchorage, Aquapolis represents a possible, self-contained, non-contaminating city. It suggests how, as we run out of land, we may build new cities on the sea. In its physical presence, Aquapolis is the materialization of a provocative thought.

As well as urging us to know, Expo recommends that we have fun. Bridging the gap between science and fantasy, the Mitsubishi Pavilion puts its visitors into moving seats and plunges them, in imagination, into the depths of the sea. The whale-shaped pavilion of the World Ocean System Group develops the sense of undersea adventure. Swallowed by the whale as they enter its gaping mouth, visitors then ride in a mock submarine through a seaweed forest, by giant sea monsters, and past skeletons of pirates, the wreck of a pretended vessel that went to the make-believe bottom, and a Davy Jones locker treasure chest. Here inside this whale's belly is the stuff of the dreams of childhood.

Over in Expo Land are the invitations to boisterous fun. A jet coaster roars on rails. A ferris wheel spins travelers high to an aerial view of the Expo site. In the Marine Mystery House, a canoe shoots over a jet slide. Swim-suited holiday-makers from the pool and Expo Beach jog up and down on the merry-go-round and, more soberly, proceed on foot past the model dinosaur into the Reptile Museum. Perhaps then they return to the curving white beach, to lie again on the glittering coral sand and dip once more in the warm, emerald sea.

Fukugi, the glossy-green lucky tree that yields the dye used for Okinawan bingata-patterned cloth, shade the Exposition's Aquarium in the Marine Life Park. The world's largest, the Aquarium contains 20,000 saltwater fish of 100 species, an assembly staggering in size and kind. Imagine an entrance hall that reproduces the sound of surf, the flapping of wings, and the plaintive cries of sea birds. Then imagine huge tanks that reproduce the colored, dancing life of coral reefs, the cold, dark life of the deep sea, the school life of the Japan Current and the Kuroshio Black Current. The Aquarium's exhibition ranges from the beauty of the butterfly-fish to the fearsomeness of the monster Japanese spider crabs. The Aquarium teaches, entertains, and captivates.

Captivating too are the antics of the dolphins, mammals that returned to the sea, that leap and spin and dive in the highest of spirits in their watery Dolphin Land. Enchanting are the dugong, perhaps the original mermaids of myth. Beguiling is the animated film "A Water Seed" that retells the Urashima story of the turtle-riding boy in the Sea Dragon's cavernous palace. A total delight are the white groupings of giant, model seagulls that with spread wings give shade to visitors resting beneath their span. And a continuing wonder is the ammonite fossil, unearthed by chance when Expo facilities were being constructed, and now designated a natural monument.

Expo has several venues where young entertainers perform, where brass bands play and kite flyers contest. Portside Theater puts on highly sophisticated water-skiing shows and aqua ballets in its pool auditorium. On a floating stage before a musical fountain, the Guest House on a cliff across the bay, the Japan Regional Contest of the Miss International World Pageant is to be held in November. About the same time, competitors in Trans-Pacific Yacht Races should be home and dry. Before then, several happy couples will have been married in memorable ceremonies conducted near Sunset Plaza. Early in Expo's life young delegates met here in the World Youth Ocean Assembly. The memories they have taken away with them include those of the lectures they attended and the sporting events they took part in, and the camp fires where they sat and sang after dark.

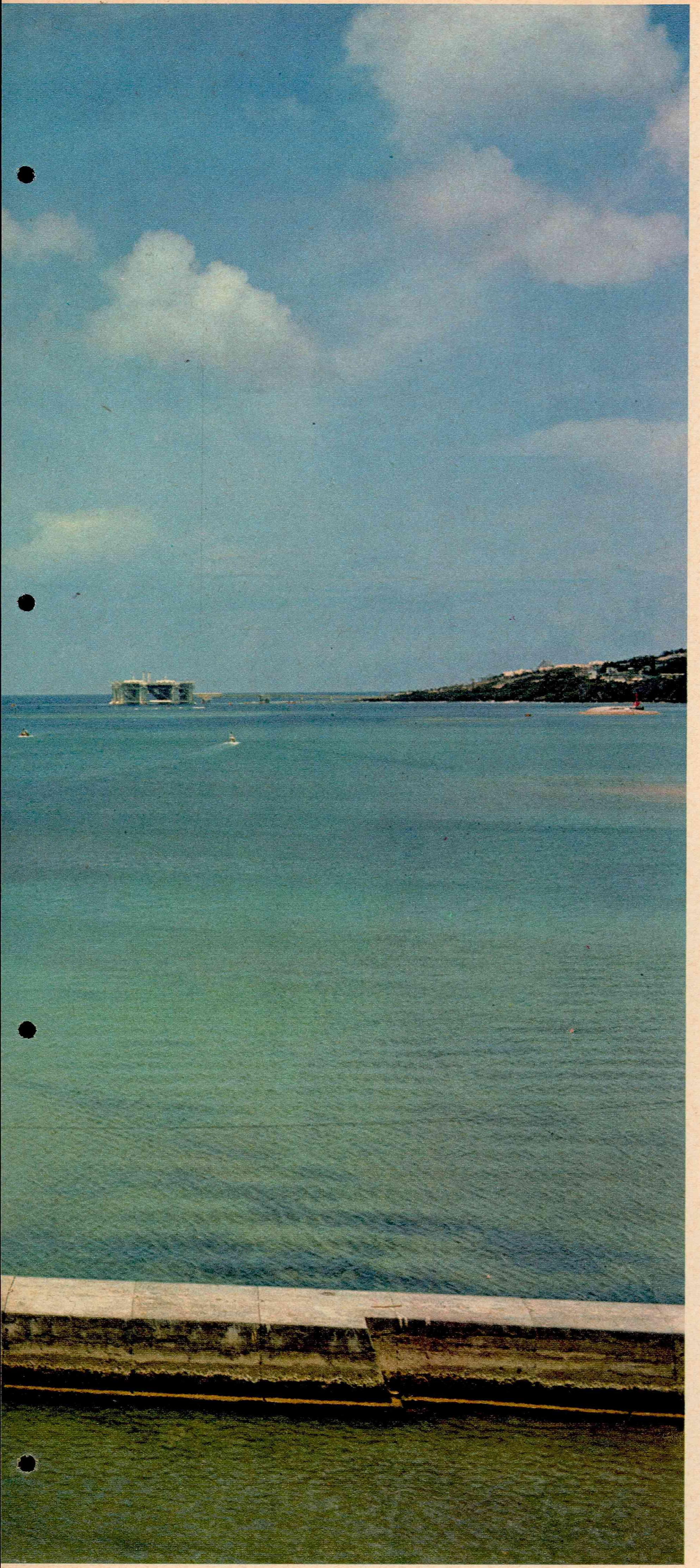
International flavor is strong in the Seaside Bazaar where stalls sell the varied products and the different foods of many lands. Models of Shiisa lions, fierce protectors of dwellings and people, pull us back to Okinawa again. The Shore Park of avenues and flower beds and coral-reefed sea could be only Okinawa. Only Iejima across the water could look the way it does, crowned by a spiral cone. Only the Japanese have the bent to refashion nature, to bring it under control and represent it in a different guise, the way they have at Motobu. The water that drops steeply down Aquapromenade and glides smoothly over the Water Steps is at command. Pleasing indeed is it to walk along the cool corridor under Onnadaki Falls, and to gaze at the sea through a sheet of water. This may be the most attractive area within the entire Expo complex, a landscaped improvement upon nature.

Is there anything that Expo has not thought of? The serious and the frivolous are here; the lively and the peaceful; the reality, the fantasy, and the beauty. In the brilliant sunshine, canna lilies bloom and butterflies hover. If snakes linger, they stay out of sight. The sea changes color from the grapest of purples to the royalest of blues to the jadest of greens. In a storm it even turns to the brickest of reds. At twilight, incandescent lights flare along the avenues. The sun goes down in flaming color beyond Iejima across the water. Music plays, fireworks cascade, searchlights gently rake pink clouds. White lights that gleam underwater turn the evening sea to silver. To Okinawa belongs the last word. The plaint is age-old, of fishing people who would placate what is still beyond control:

"Waves, be still; and be quiet, the wind."

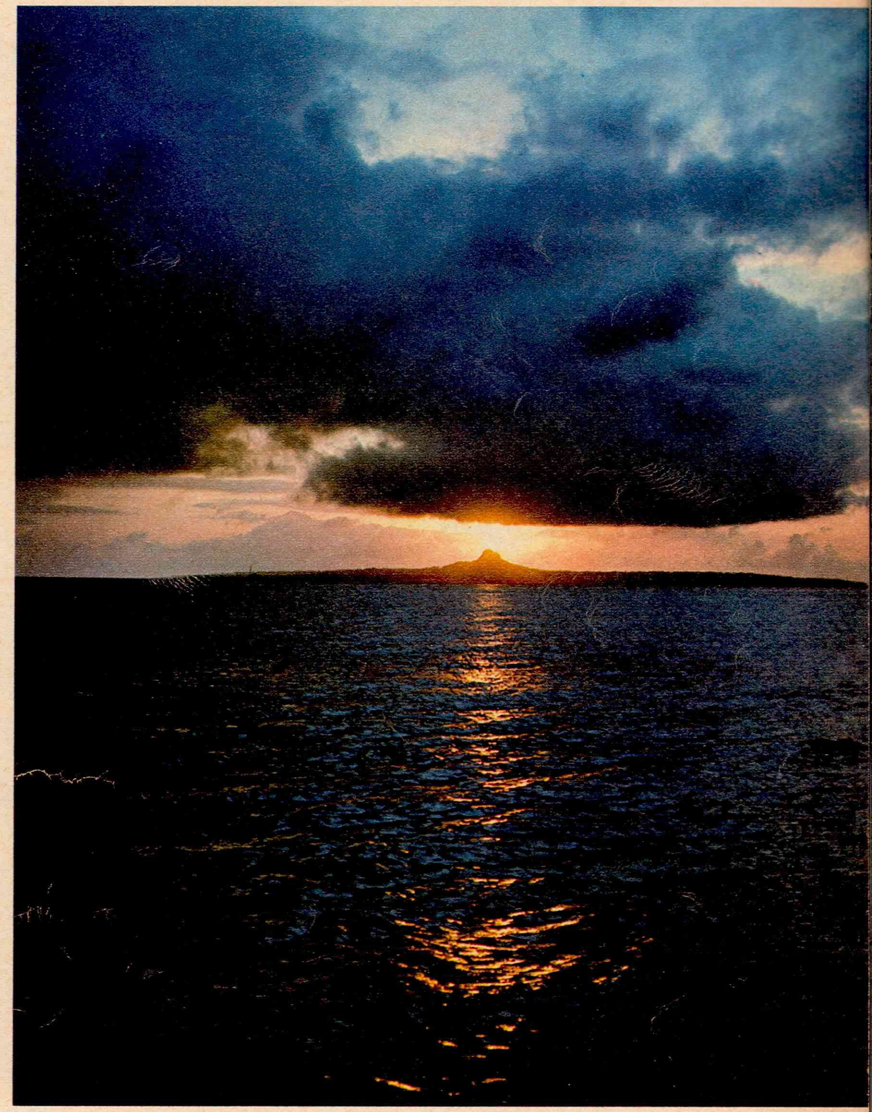


Aquapolis, the gigantic centerpiece of the Ocean fair, floats beyond the beautiful coral-reef surrounding the Motobu Peninsula. Seen at left of the Aquapolis is Iejima Island.

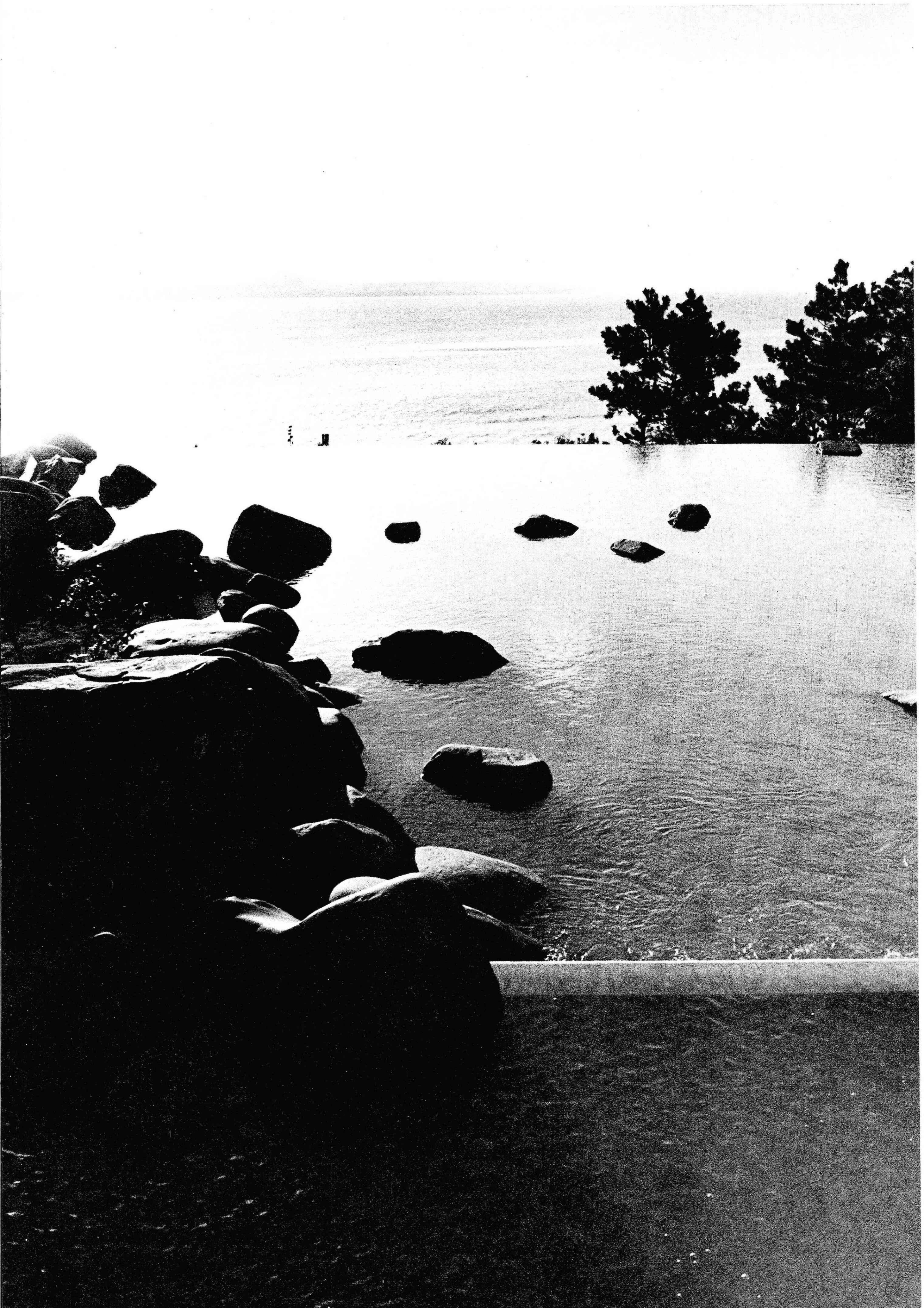


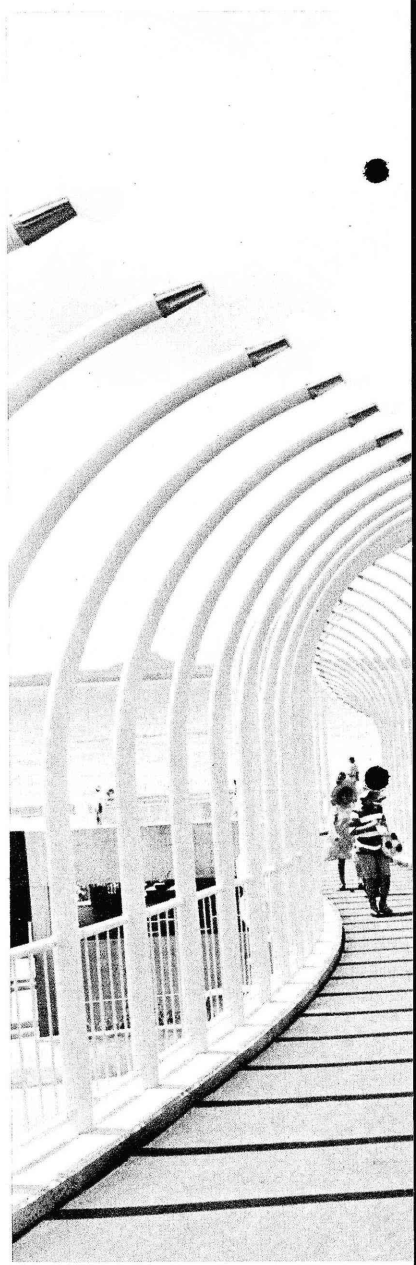
Many fierce-looking Shiisa, talismanic sculptures believed by the Okinawan people to protect them from evil, are found at the Expo '75 site. This one sits at the entrance to the Aquarium.





Sunset as seen from the Expo Beach.

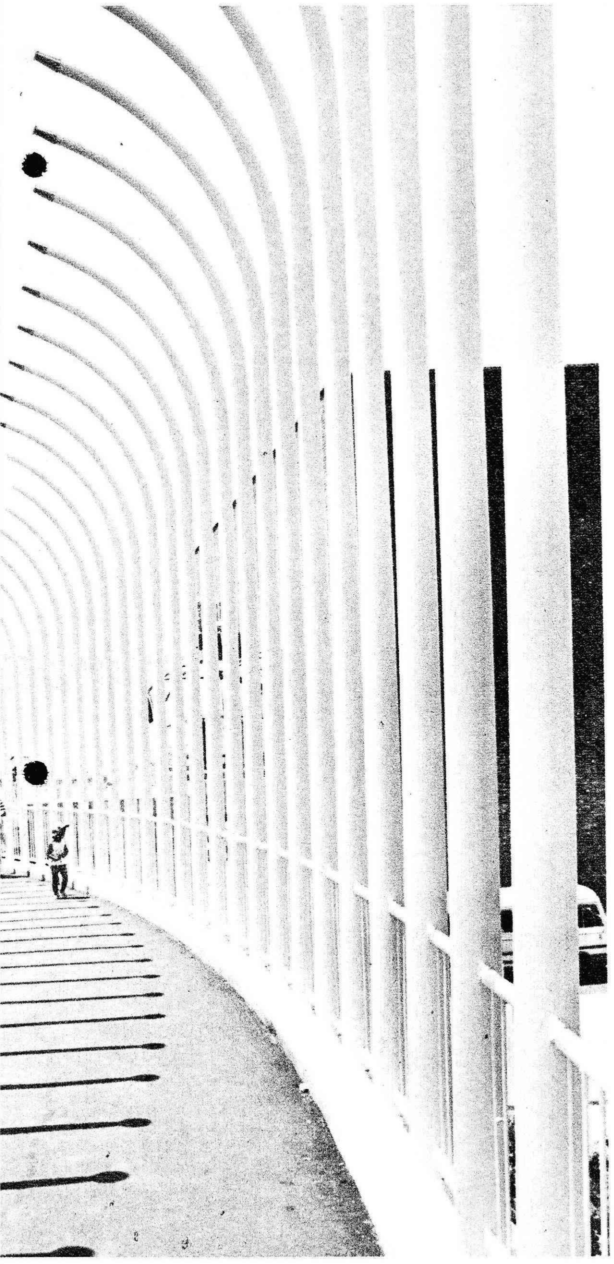




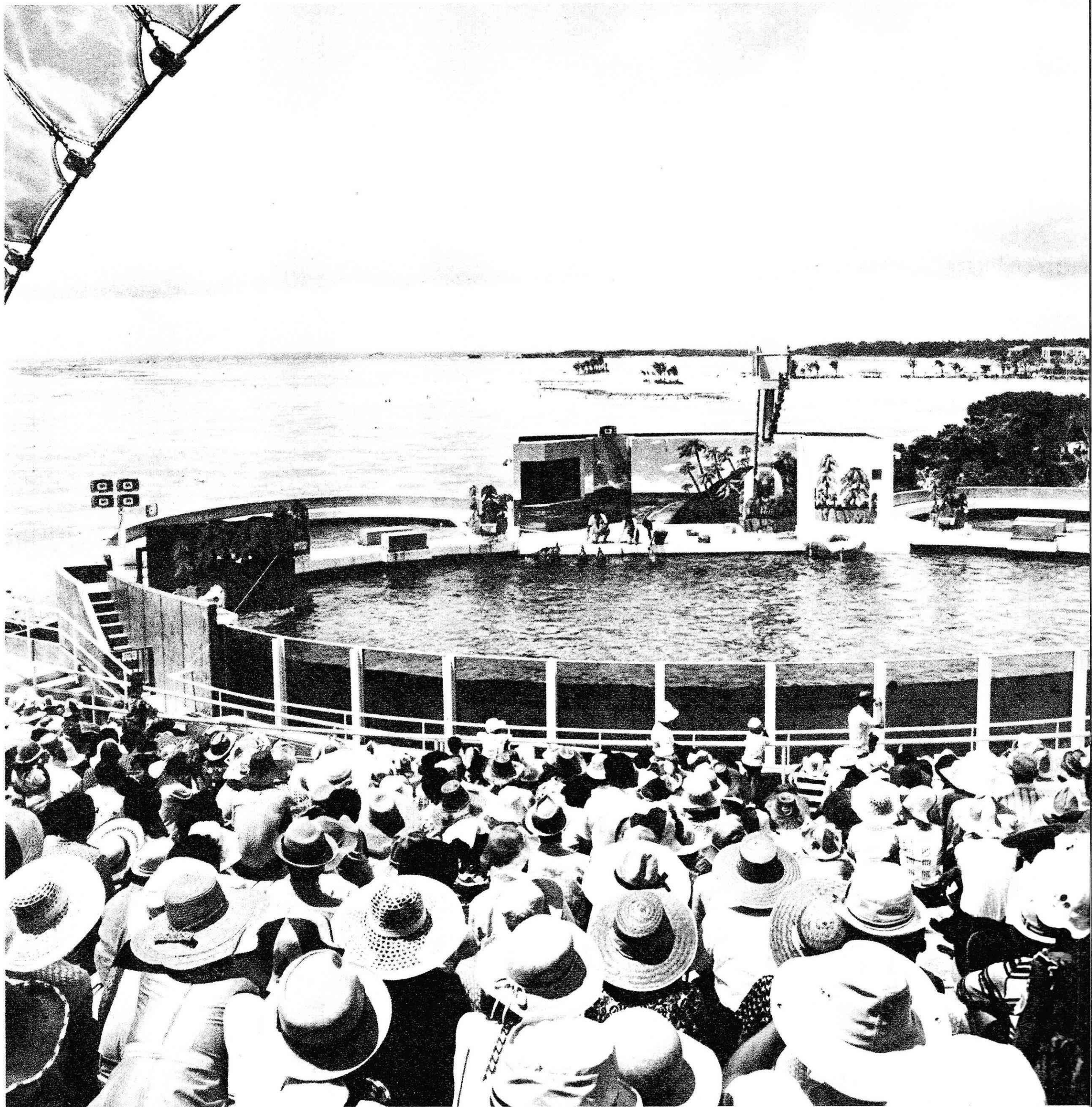


The best seascape to be seen at Expo is from the viewing terrace at the top of the "Water Steps" in Shore Park.

The Kasago (Scorpion Fish) Bridge with rows of intriguing illumination poles on both sides leads to the Sumitomo Pavilion.



Antics of trained dolphins at the Dolphin Land draw laughter from the viewing stand.

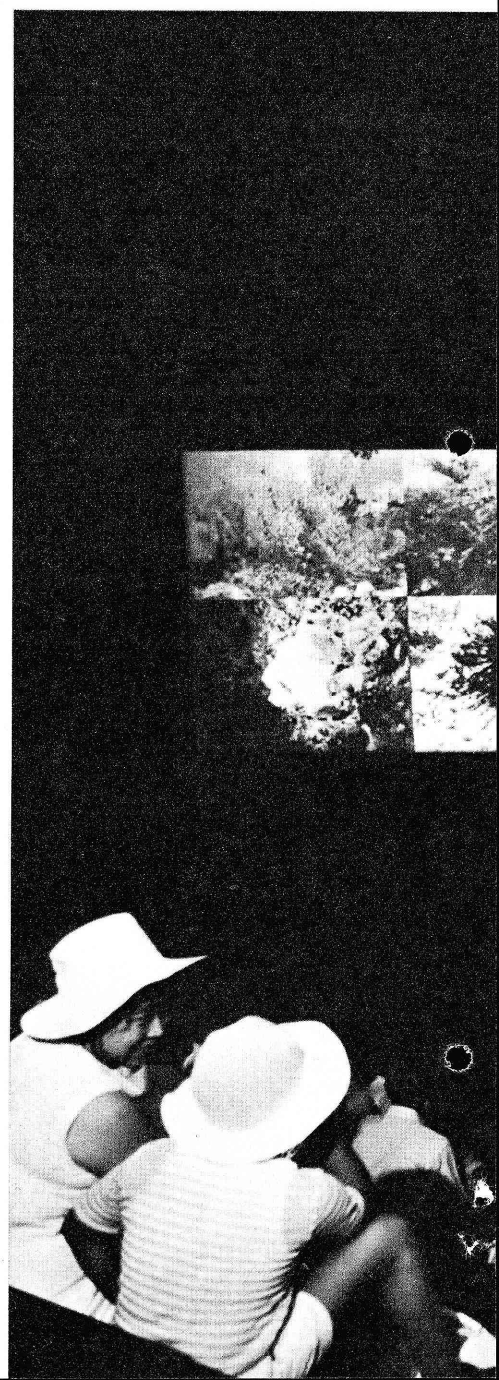




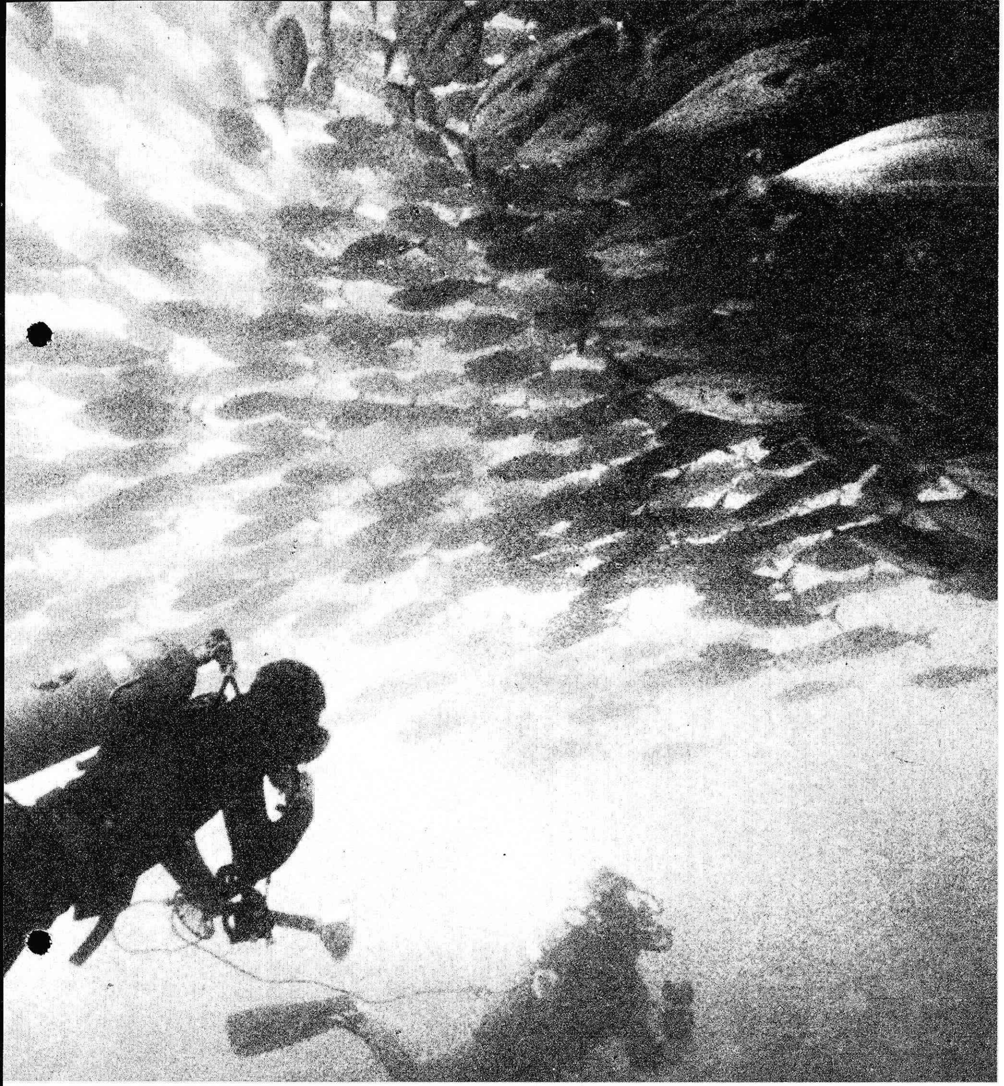
The Kariyushi Plaza is dotted by a number of humorous lion-dog figures.



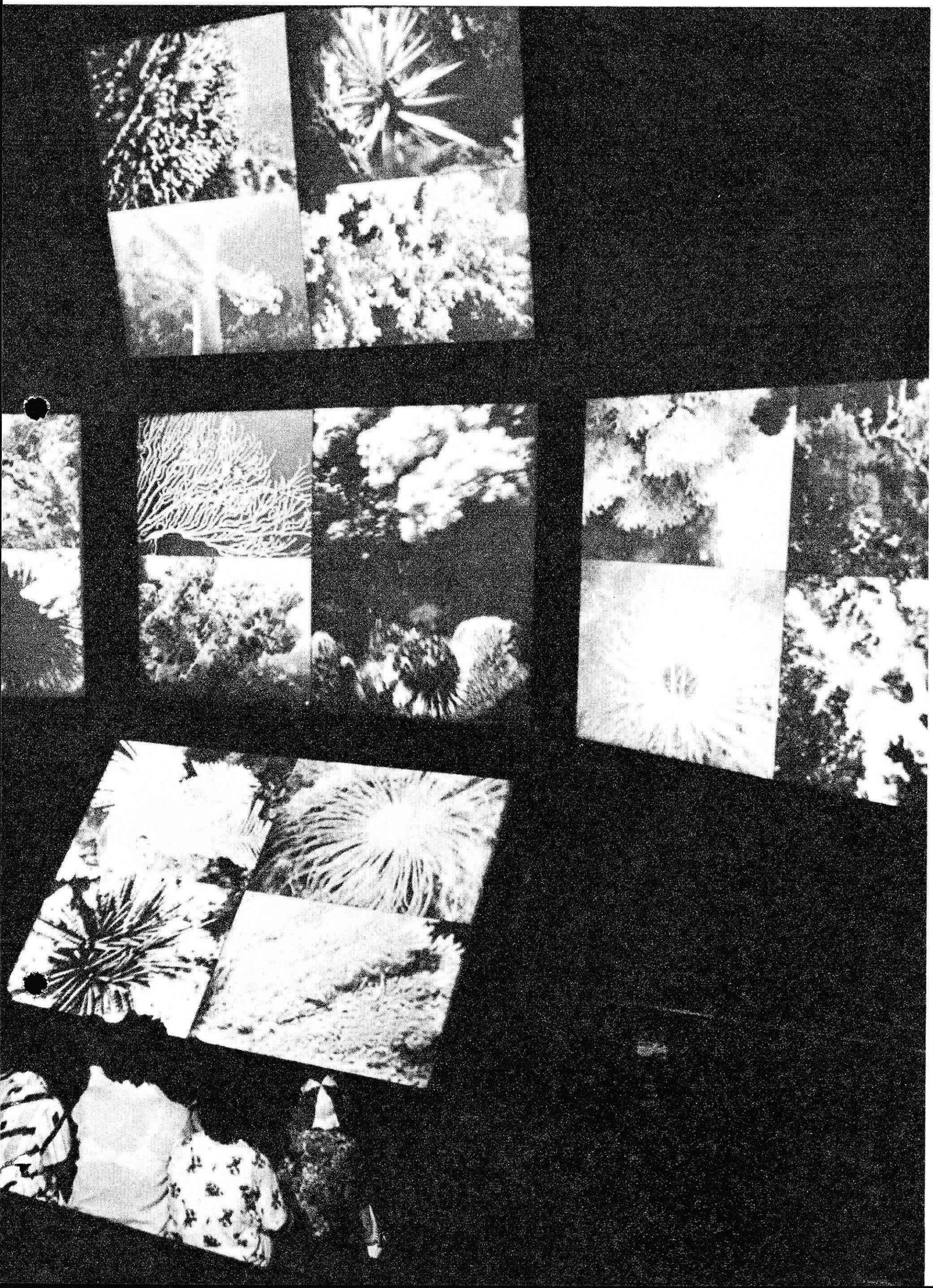


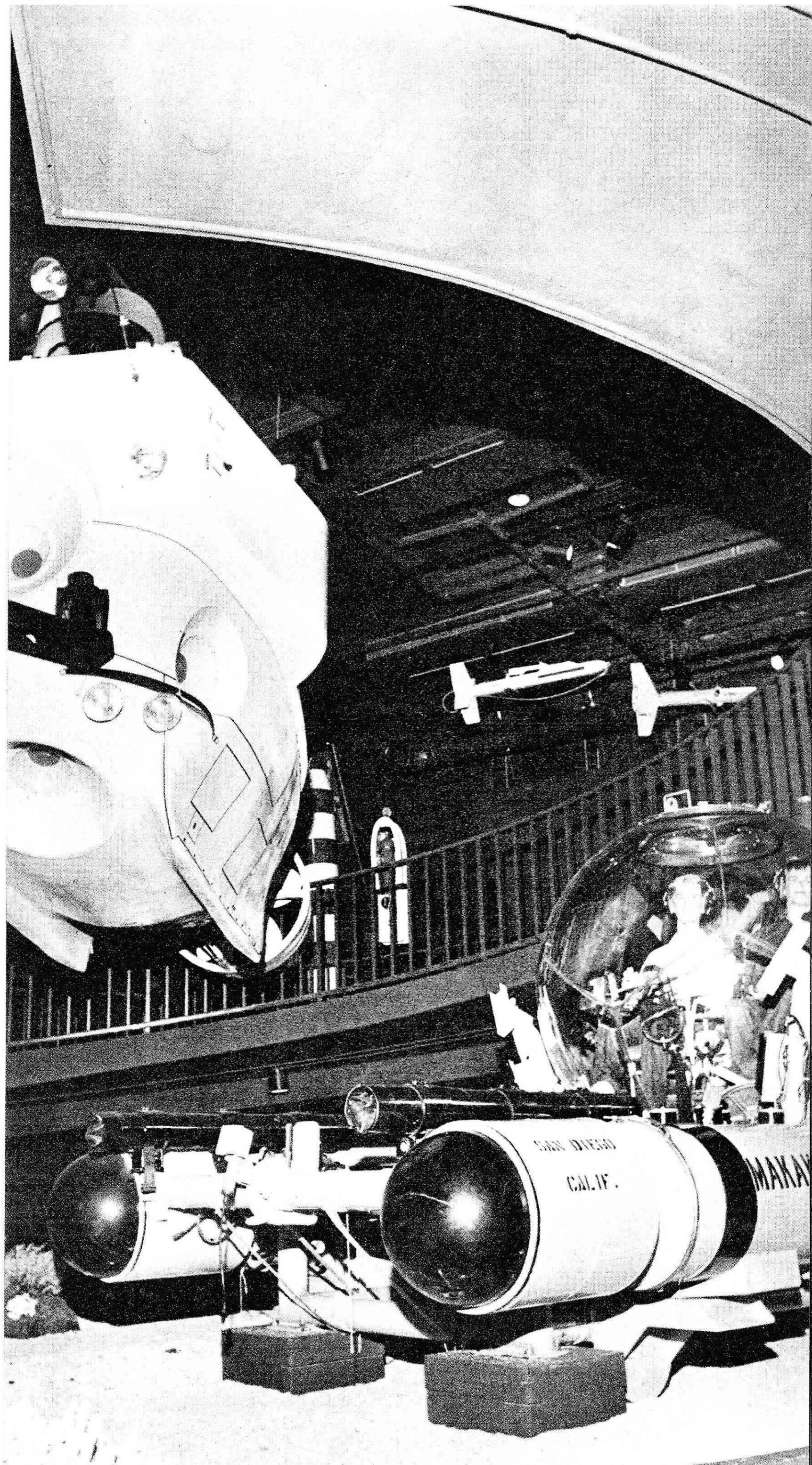


Above: Chile's magnificent 3,600-ton naval training ship Esmeralda sailed into Expo Port on July 20 to join the vessels from other countries for the Expo '75 opening ceremony. (Photo by KPS). Right: The unique multiscreen projection system, a main feature of the Sumitomo Pavilion captivates the audience, especially the younger set.

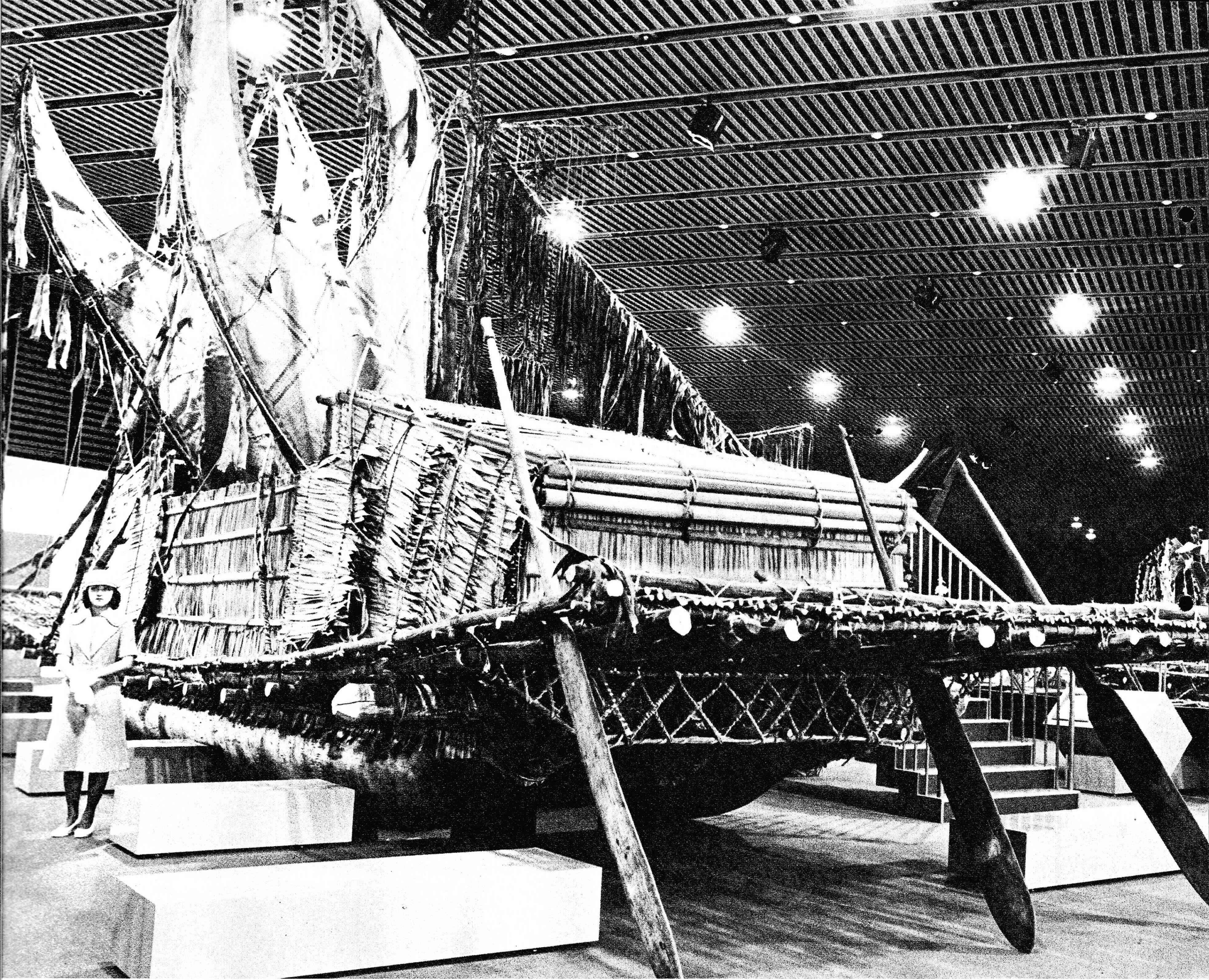


Left: The Ocean Ranch or fish-breeding farm, covering approximately 52,000 square meters of sea, is surrounded by nets in which 50,000 fish are left at large. This facility suggests the way to large-scale fish breeding in the future. (Photo by KPS)



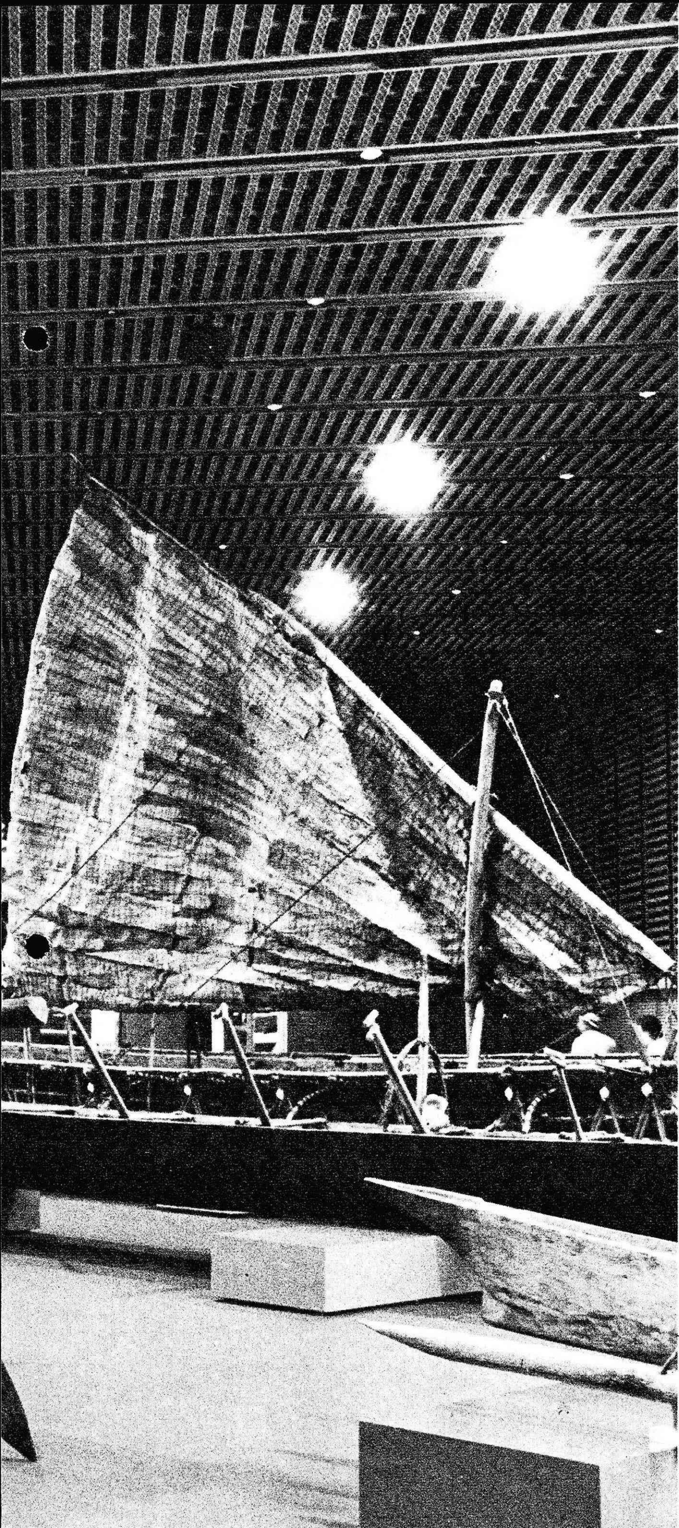


Above: The American Pavilion features MAKAKAI, a submersible vessel capable of cruising at depths of 180 meters. There are also other submersibles of differing capabilities.



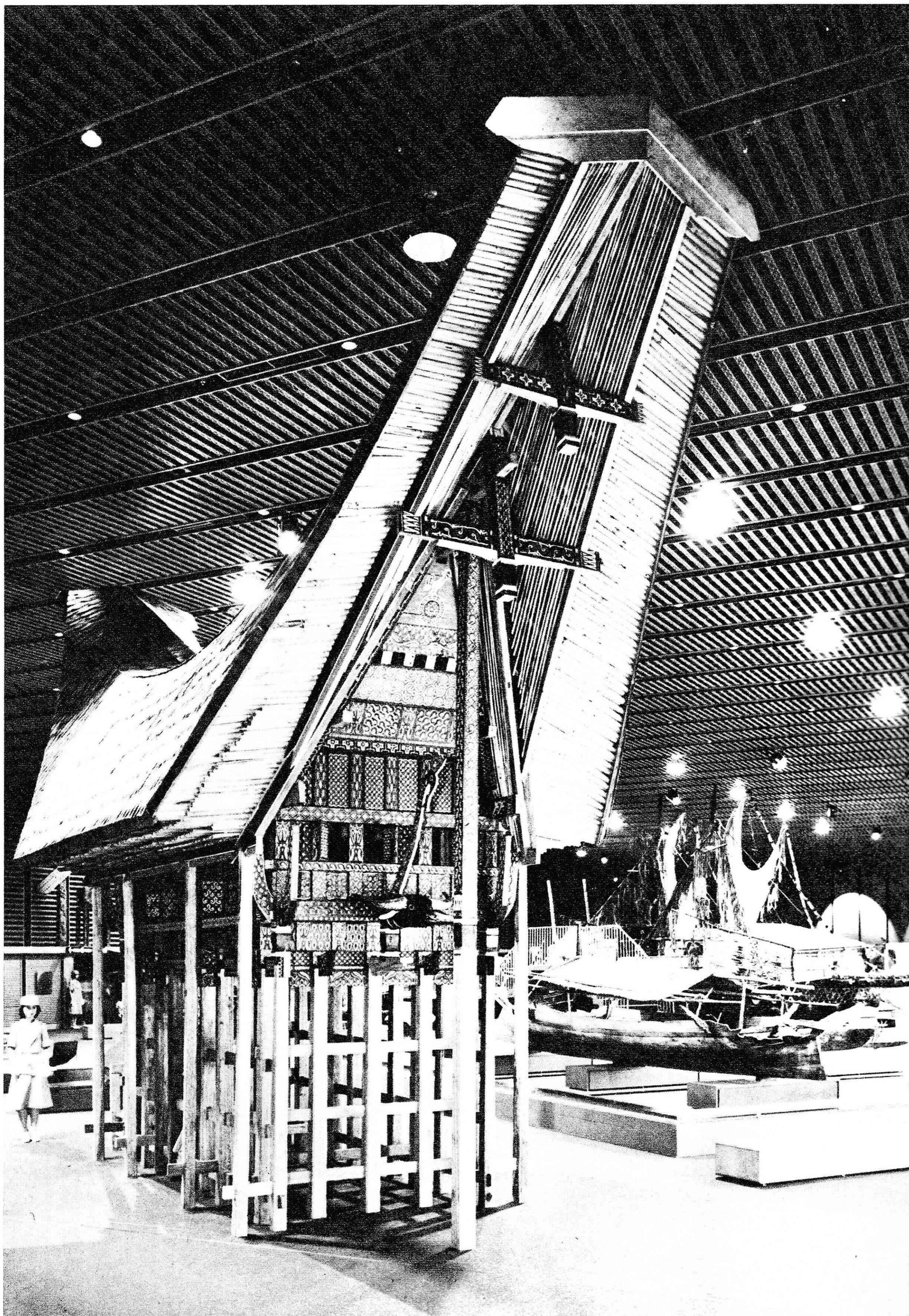
Above: Many ships including a Tahitian fishing canoe and a Papuan coastal trading vessel are displayed at the Oceanic Cultures Pavilion. Right: At the Western Samoa corner in the International Pavilion I, small Polynesian canoes, masks and intriguing handicrafts are on display.







Below: *A house with a boat-shaped roof of the Toraja mountain tribes of Indonesia is among the exhibits at the Oceanic Cultures Pavilion.*



のれん

Noren, the Versatile Japanese Curtain

Story by SUSAN GORDON
Photos by JAPAN ILLUSTRATED

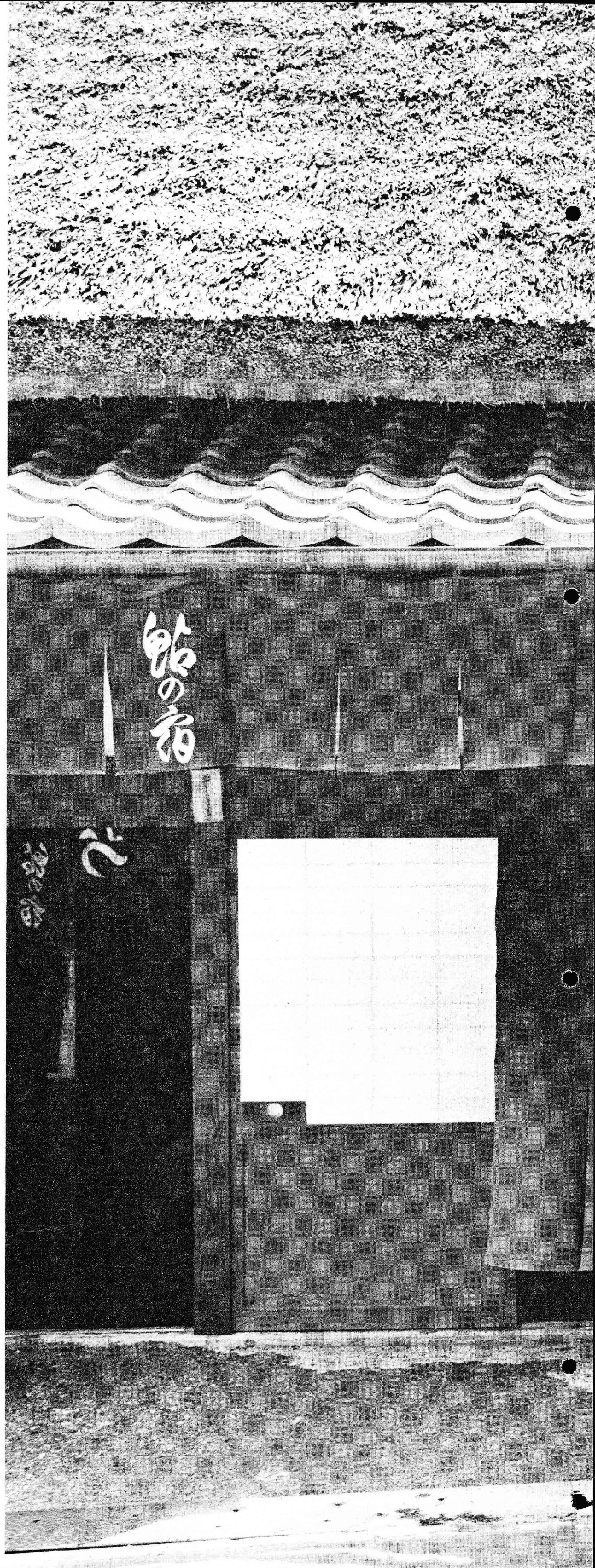
ONE room, 9 x 12, a small kitchen, no stove, no refrigerator, no light fixtures, no heater, and no screens on the windows. My first Japanese apartment seemed to laugh out at me and I would have laughed back, had I not been in such shock. The room reminded me of the playhouse that used to occupy my childhood days; everything was scaled down in size. The whole experience seemed like a game. An empty room with four walls and far too many corners. And I was determined to turn it into a home.

Aside from the Japanese *futon* for sleeping on the *tatami* mats, and a low table for dining Japanese-style on the floor, the room needed something to brighten it up and to soften all those corners. So I shopped around for what I thought was the ideal Japanese room accessory, the *noren.* Later I was to discover how much more the simple curtain meant to the Japanese, and would come to mean to me.

I hung my *noren* in the doorway between my kitchen and the one room of my small apartment. I have two *noren,* which I alternate with the seasons. In spring and summer, it's of a net-like beige cloth, giving both rooms an airy coolness. In fall and winter, the beige *noren* is changed for a green batik one. The darker colors and heavier cloth add a sense of warmth to the rooms.

Mine are not particularly long *noren*: they hang no lower than my shoulders. Still, to use the

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The beauty of Japanese architecture is complemented by the simple artistry of "noren." This Kyoto restaurant specializing in Japanese cuisine boasts a history of 400 years.



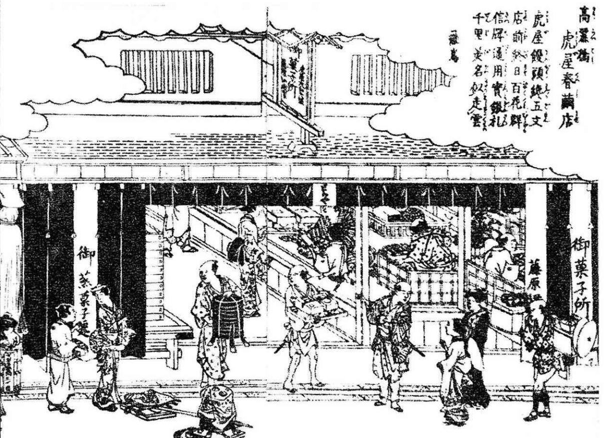
つたや
鮎の宿
つたや
鮎の宿
つたや

Continued from page 18
passageway, one has to brush them aside and almost bow ones head, lest he be grazed with the *noren*'s gentle cloth.

They serve not only as decoration but as a point of transition between the two rooms. Although they are not long enough to shut off the view of the other room, symbolically they do. And the simple gesture of passing between two flaps of the curtain makes me feel the change, however so slight, in transition.

It is said that this modern, domestic appearance of the *noren* evolved from its use in Japanese shops and restaurants. Though the materials and patterns for the more recent adaption of the *noren* are often more varied and colorful, the originals carry a much deeper significance that has come to be instilled in the word, *noren,* itself.

The simple and unobtrusive *noren* flaps lightly in the breeze. For the store it decorates, it's a welcome mat, inviting customers. When I enter a shop, the transition from busy street to what awaits within, accomplished by the gentle parting of the curtain at the touch of my hand, delivers me into the relaxed atmosphere of another world.



This woodblock print dates back to the Edo Period.

IN ancient Kyoto, the unpainted wooden buildings that lined the narrow streets served as house and store alike. They bore no signs to advertise their wares. Only a thin cloth curtain hanging over the entrance identified the store's name or specialty.

Over the centuries, the simple cloth, or *noren,* came to take on great significance in the lives of the Japanese merchants. Its growth in importance paralleled the development of trade and commerce in Japan.

The *noren* was first brought to Japan by Buddhist priests from China where it was called "nuanlien." At that time it was used only in temples, as a blind or curtain. The Zen sect of Buddhism called them "*nouren*" and hung them to prevent drafts of air from passing through the temple.

The appearance of *noren* can be commercially dated back to the Muromachi Period (1532-1569). An ancient picture from that era shows various *noren* hanging in front of stores in the capital city of Kyoto. Shops used them in place of straw mats or curtains at the door to keep out the wind and sun. They were used inside, as well, to mark the boundary line between the *doma* (dirt floor) of the store and that of the kitchen.

The *noren* of those days were rather simple, when compared with their present perfected form. Several pieces of cloth were sewn together horizontally and imbued with the family crest. It wasn't until later in its development that the *noren* took on the slits in the lower half of the cloth.

Hisashi-noren (literally, eaves *noren*) or *Naga-noren* (long *noren*) came into use in the Edo Period (1603-1867). These bore the name of the store or its trade. So, what began as a curtain to keep off the sun or to prevent dust from blowing into the premises, gradually took on another purpose: it came to serve as an advertisement for the store or the type of merchandise handled.

The white cloth originally used gave way to dyed cloth of a deep color. The style was altered, too, by lengthening the slits in the lower half of the curtain. Moreover, *tome-no-nuno* (cloth for stop) came to be attached to the upper end of each cut.

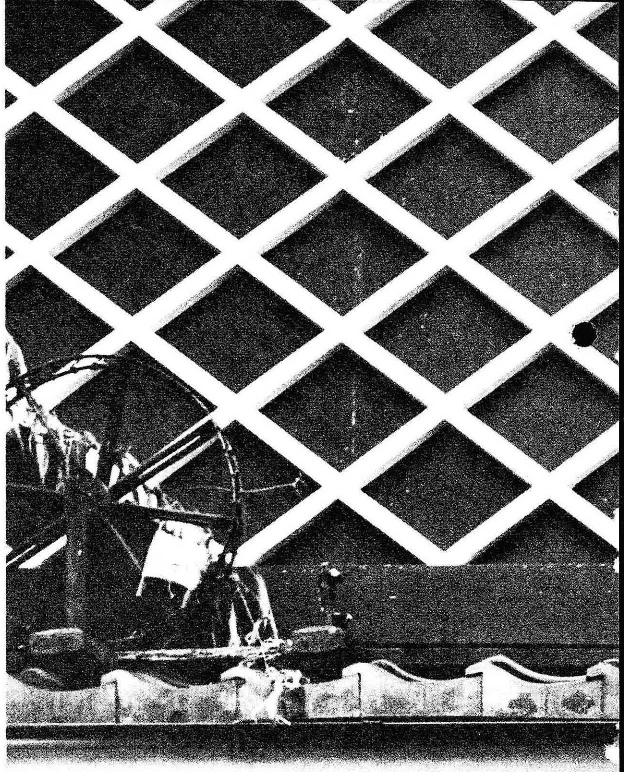
Around 1700, in the middle of the Edo Period, the *noren* were mostly of a deep blue shade with the identifying character or symbol left in white. Sometimes the colors varied, with specialty shops adopting a color suited to their trade. For example, tobacconists (dealing in Japanese-type shredded tobacco) used brown cotton cloth. Money changers used hemp. But the blue cloth had many advantages, which made it the preferred color. The navy blue, instead of fading with each washing, gradually took on a deeper luster.

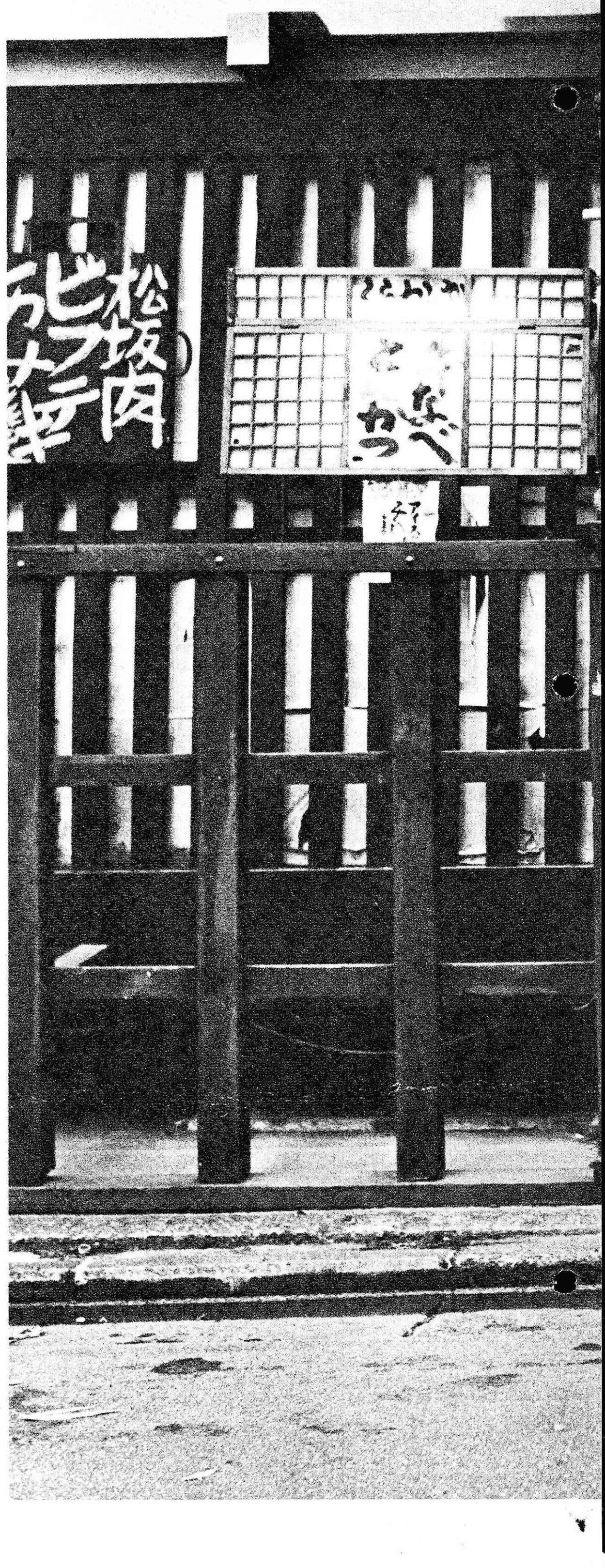
At the same time, the dyeing techniques were improved with the development of a new method for leaving the characters and symbols white in the dyeing process. New innovations also appeared in the style of cuts used in the lower part of the *noren.*

By the early 18th century, the style and color of the *noren* was somewhat standardized. The deep blue *noren* were depicted in the woodblock prints of that era, particularly those of Hiroshige (1797-1858). And they have continued to be used to this day.

As each shop marked its name and trade-mark on its *noren,* it became its symbol, and subsequently came to stand for its reputation. In this respect there developed various phrases containing the word "*noren*" to describe the standing of the store. To say "*Noren* is old" means that the store or business is of long standing. Major moneychangers in Osaka made it a habit to use the same *noren* for years — simply patching the torn parts rather than changing the *noren* for a new

Continued on page 25



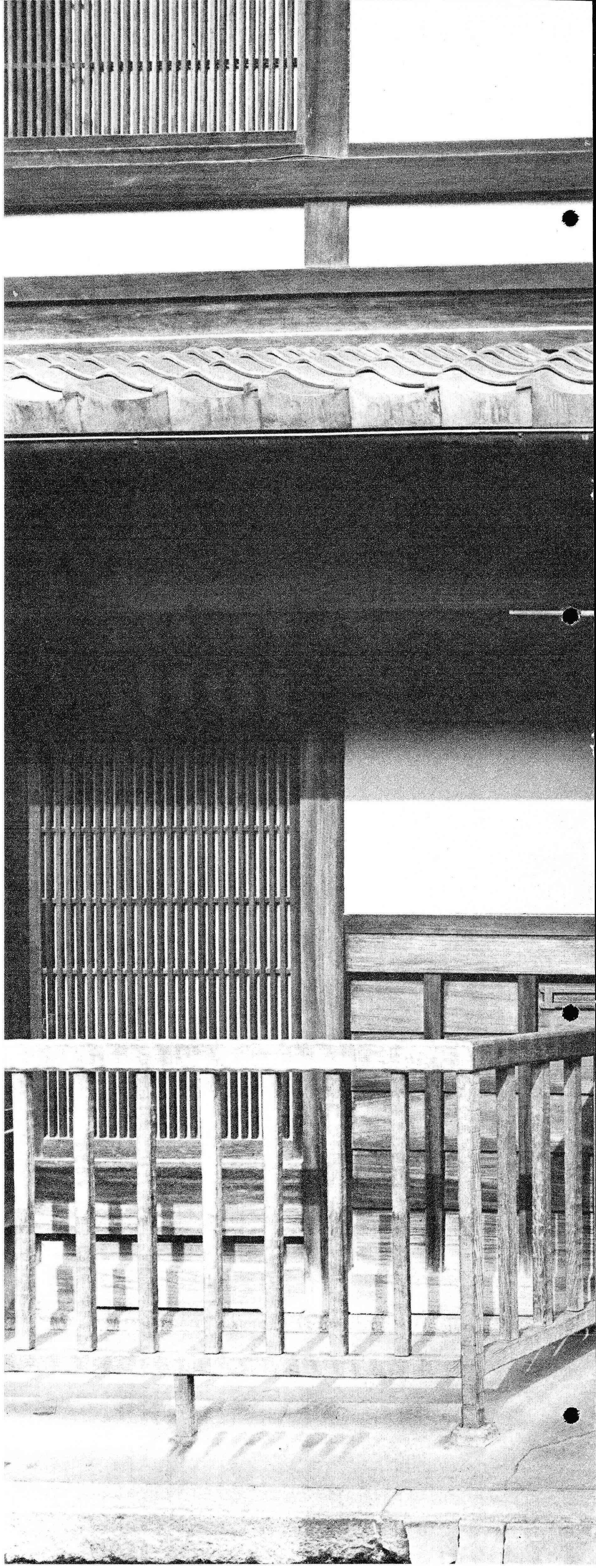




Left: Country-style cooking is the specialty of this rustic-looking establishment. Here the shorter ''noren'' seems to fit the unique architectural style. Below: ''Nawa-noren,'' made of braided rope, is used mostly at common drinking and eating establishments. This shop specializes in thin Japanese noodle dishes.







Above: ''Noren'' is hung at the entrance to some old-fashioned private homes. The subject of this photo is a ''rakugo'' story teller. Right: Few but the well-informed will realize that this building with its unpretentious front bare except for one long ''noren'' houses a restaurant. (Photo: Yasuo Kubo)





This white curtain with bold calligraphy advertising the shop's specialty, wood carving, frames the profile of its charming customer sporting a New Year's hair ornament. (Photo: JNTO)


御膳
かさぎ屋
奉納
岡正 久美子
俊也 健一
江戸納札連
巳左緒 美智子
雅之 高原



This small shop, nestling beside the ascending approach to Kyoto's Kiyomizu Temple, specializes in "shi ru ko," the sweet red bean soup with rice dumplings which is a perennial favorite among children and women.

Continued from page 20

one. The older and more mended the *noren* became, the greater the trust placed in the store. Likewise, to say "*Noren* is new" means the store is still new and that its credit has not yet been firmly established.

Noren-wake (division of *noren*) signified that a merchant had given part of the goodwill of his store to his head clerk. When the senior employee had completed a certain period of service, he was allowed to start his own business and had the permission to use the *noren* of his employer-master. This privilege was not given unless the employee was found able to keep up the reputation of his master's shop. Among merchant circles, this was regarded as a great honor.

The employee, who thus became independent by *noren-wake*, was called *noren-shita* (literally, under the *noren*), and a group of merchants who were separated from the same main store were called *noren-uchi* (circle of *noren*), implying close solidarity within the group.

Noren has come to stand not only for the shop and its wares, but also for its credit and goodwill. When a shop is sold, the buyer has to pay for its *noren*, besides paying for the building, equipment, and stock of goods. This was called *noren-o-yuzuru* (transfer of *noren*), with *noren* meaning the same as goodwill.

Noren-o-ageru (raising of *noren*) signified the start of business and *noren-o-orosu* (lowering of *noren*) the closure of a store.

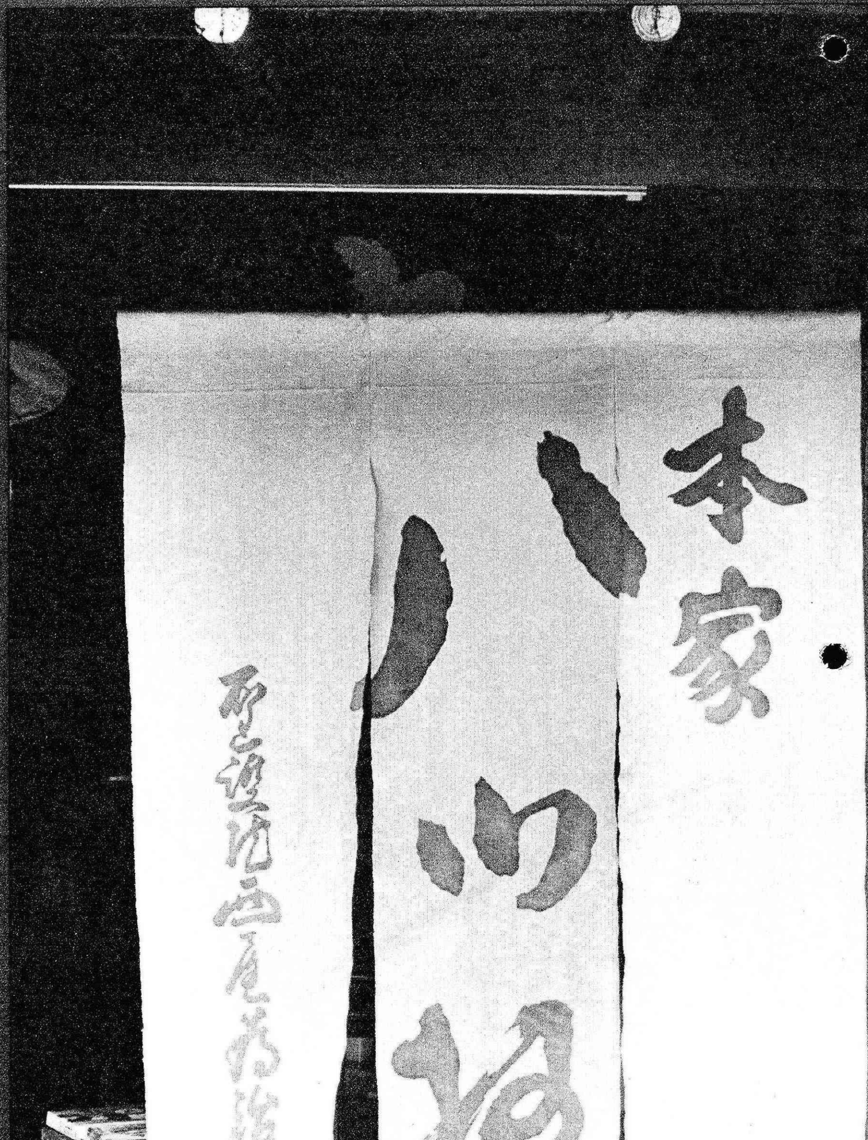
Noren also took on a connotation of credit, face and honor. The expression *Noren-o-kizutsukeru* (to injure *noren*) means to defile a store's reputation. Merchants thus tried to follow honest business practices to prevent their *noren* from being injured.

Noren finally came to symbolize a social group, the *noren-uchi*. The enterprise or group of stores valued its *noren* for all that it stood for. The pride, reputation and credit of a *noren*, stemming from the history of a store, are still highly regarded.

Japan's unpainted wooden houses are diminishing in number. They are being replaced by modern Western-style buildings with glass store windows and large signs bearing the store's name. The *noren* have become more scarce and are now seen mostly over the entrances to *shinise*, the commercial houses of long standing. They are hung at the beginning of business hours, and are taken in again as the work day ends.

In a world of ugly billboards and gaudy neon signs, the *noren* remains pure and simple. The classic symbol of quality and tradition, and as uniquely meaningful as it is Japanese.




本家
八ツ橋







From left to right:

The simple elegance of this "noren" matches the exclusiveness of the restaurant within.

"Yatsuhashi," a cinnamon-flavored cookie for which Kyoto is famous, are made and sold in this shop.

Sometimes the markings on the "noren" are quite modern, as with this "miso" soup restaurant in the heart of Kyoto.

Calligraphic markings usually form an important part of "noren" design. The puzzling India ink design on this curtain represents the name of this inn — Shorankyo or the house of breeze soughing through pine trees.

Below: In autumn, maple leaves constitute the principal ingredient of the natural beauty of Kyoto. Right: The precincts of Nembutsu-dera Temple in the western suburbs of Kyoto provide the visitor with a glorious spectacle of autumnal tints.





Autumn in Kyoto

THE great fires lit on the mountains of Kyoto on the night of August 16 signal the end of the *Bon* season and also the close of summer. Soon the cherry trees begin to shed their leaves and there is a noticeable mellowing of the forest green. As the air begins to cool, the lonely chirping of night insects is heard instead of the incessant din of cicada. It is as though summer had burnt itself away in those magnificent blazes of Daimonji Festival.

Then the first frost in October ignites the brilliant outburst of color poetically referred to as the ''brocade of autumn.'' The enormous gingko trees at Chion-in sprinkle their yellow leaves like gold coins on the temple grounds, and the persimmon trees at Basho's memorial, Rakushisha, take on the ruddy complexion of a country girl. But nothing can compare to the multi-hued beauty of *momiji,* the Japanese maple that has miniature leaves varying in color from yellow-green through vermilion to magenta.



Many are the places noted for the glory of *momiji.* The western part of Kyoto, though, claims the largest share. Climbing higher and ever higher up the worn steps of Kozan-ji or Jingo-ji, one is rewarded with a glorious view of autumnal colors woven over the slopes of Mt. Takao. Below in the ravine called "Valley of Brocaded Clouds" runs the pristine water of Kiyotaki River which flows over and around fantastic rocks, past fishermen in coolie hats, and down to the maple-bordered banks of Arashiyama. There one can take a boat and row under the layered branches of over-hanging *momiji* or dream about their reflection in the ripples of the oars. Now and then a punt full of laughing people is poled by as it returns from shooting the Hozu Rapids.

A short walk back toward the heights of Mt. Takao brings one to other lovely temples set among forests of maple and pine. Known as Sagano, this area once was wild and lonely, and thus attracted such recluses as the haiku poet Basho or the ill-fated dancing girl Gio who, having been rejected by the Heike chieftain Kiyomori, lived the rest of her life as a nun at the rustic retreat now named after her. Perhaps through association with Gio and other tragic stories of the 12th century, a certain melancholy pervades Sagano at any time of year, but it is intensified by the sight of *momiji* leaves fluttering to the mossy ground or the long shadows thrown by stacked sheaves of rice at the five o'clock sunset.

Wrapped in the stillness of autumn, Sagano, indeed all Kyoto, needs no words to impart the Buddhist doctrine of ephemerality. As the deep gong of a temple bell reverberates through the crisp evening air and one treads with bare feet numbed by the cold along the dark wood of temple corridors, the pathos of centuries is as poignantly experienced as if the trailing smoke of incense had cloaked one in the robe of Gio or Kiyomori. Then when the moon rises over Higashiyama, where in summer the fires of Daimonji had burned, the temples and mountains of Kyoto are transformed into a timeless world. Listening to the plaintive lin-lin-lin song of *suzumushi,* the bell-insect, one can imagine the Shining Princess flying home to the moon as she is said to have done on just such a night a thousand years ago.

But to come back to reality, it is time to have the gustatory pleasure of *yudofu,* the speciality of Sagano. The steaming casserole of bean curd is usually cooked outside over a gas burner or charcoal *hibachi* at your own table. An equally enjoyable alternative is chicken casserole at Hirano-ya served on the veranda overlooking a murmuring stream. One munches into the dessert of red persimmon and considers tomorrow's plan: early morning at Kiyomizu Temple, chrysanthemum exhibit, festival at Akimoto Shrine . . . .



Sagano district, where this farmhouse style restaurant is located, is famous for its glorious autumnal color. Particularly beautiful are the tiny leaves of the Japanese maple which vary in hue from yellow-green to magenta.



Kazuko Sawamatsu, Japan's Tennis Queen

FOR the first time in 41 years, a Japanese tennis player has won a major title at the prestigious All-England Lawn Tennis Championships held at Wimbledon in July this year. Miss Kazuko Sawamatsu, the leading distaff tennis player in Japan, accomplished this feat in collaboration with Miss Ann Kiyomura of the United States. Miss Kiyomura is an American of Japanese extraction.

The first Japanese national to win a similar title at Wimbledon was Ryuki Miki, who in 1934, paired with Miss Dorothy E. Round of England to capture the mixed doubles title.

Thanks to her victory, Miss Sawamatsu today is the darling of mass media in Japan. She appears frequently on TV and is featured prominently in newspaper and magazine articles.

Kazuko was born into a family of tennis enthusiasts, her grandfather Morinobu Sawamatsu having been one of the early pioneers of tennis in Japan. It was he who laid out a tennis court in the yard of his home, which was quite rare in those days, so that his children could enjoy the sport and through tennis, cultivate sportsmanship and fairplay.

Kazuko's father, Yutaka Sawamatsu, was the captain of his school's tennis team in his college days and is currently executive director of a trading firm which his father Morinobu had founded.

Kazuko's uncle, Tadashi Sawamatsu, also won the Japanese National Tennis Championship doubles title while he was a college student. Her elder sister Junko captured the singles title in the National Japanese Women's Student Tennis Championships in 1967 and many other titles in Japan. Junko's husband Tadayuki also was a star tennis player during his student days.

Brought up in such an environment, it was no wonder that Kazuko took to tennis while very young. Kazuko began competing in local tennis tournaments when she was still a sixth grader. By the time she graduated from junior high school she had captured numerous national titles and as she advanced to senior high school and on to college, her collection of titles grew to such an extent that she was considered without a peer among women tennis players in the country.

In overseas matches too, Kazuko captured the women's singles junior title at Wimbledon in 1969 and then went on to win women's singles title at the Swiss Open in 1972. In most of the tournaments she competed in, Kazuko either captured individual honors or reached the semi-finals or quarter-finals. Paired with her sister Junko, Miss Sawamatsu has won several international and national doubles titles. Early in their career, Junko was a better player than Kazuko, but now that Junko has married and given up competitive tennis, Kazuko is in a class by herself as far as tennis in Japan is concerned.

Kazuko turned professional in July 1974, the first woman tennis player in Japan to do so. Until she was defeated by Miss Maria Bueno of Brazil in the semi-finals of the Japan Open Tennis Championships held at Tokyo's Den-en Colosseum in October 1974, she had racked up a string of 192 consecutive singles victory in Japanese tournaments, a record which will probably stand for quite a long time to come.

THIS reporter visited Miss Sawamatsu at her home in the city of Nishinomiya, Hyogo Prefecture the other day. She had just returned home from the court, preparing for the United States Open Tennis Championships, which was to open on August 27 at Forest Hills, N.Y.

The whole Sawamatsu family was gathered in the living room, and of course, the conversation was centered on Kazuko and her tennis. Her sister Junko and father Yutaka made some critical comments on Kazuko's performance, to which Kazuko listened patiently. But only for a while. The discussions became heated, with Kazuko sticking to her own conception of how tennis should be played.

The theme of the conversation then switched to little Naoko, the two-year-old daughter of Junko. Naoko, her mother told me, was already playing with a tennis racket. The little girl is the Sawamatsu family's pride, for great expectations are placed on the infant to keep up the Sawamatsu tennis family's traditions.

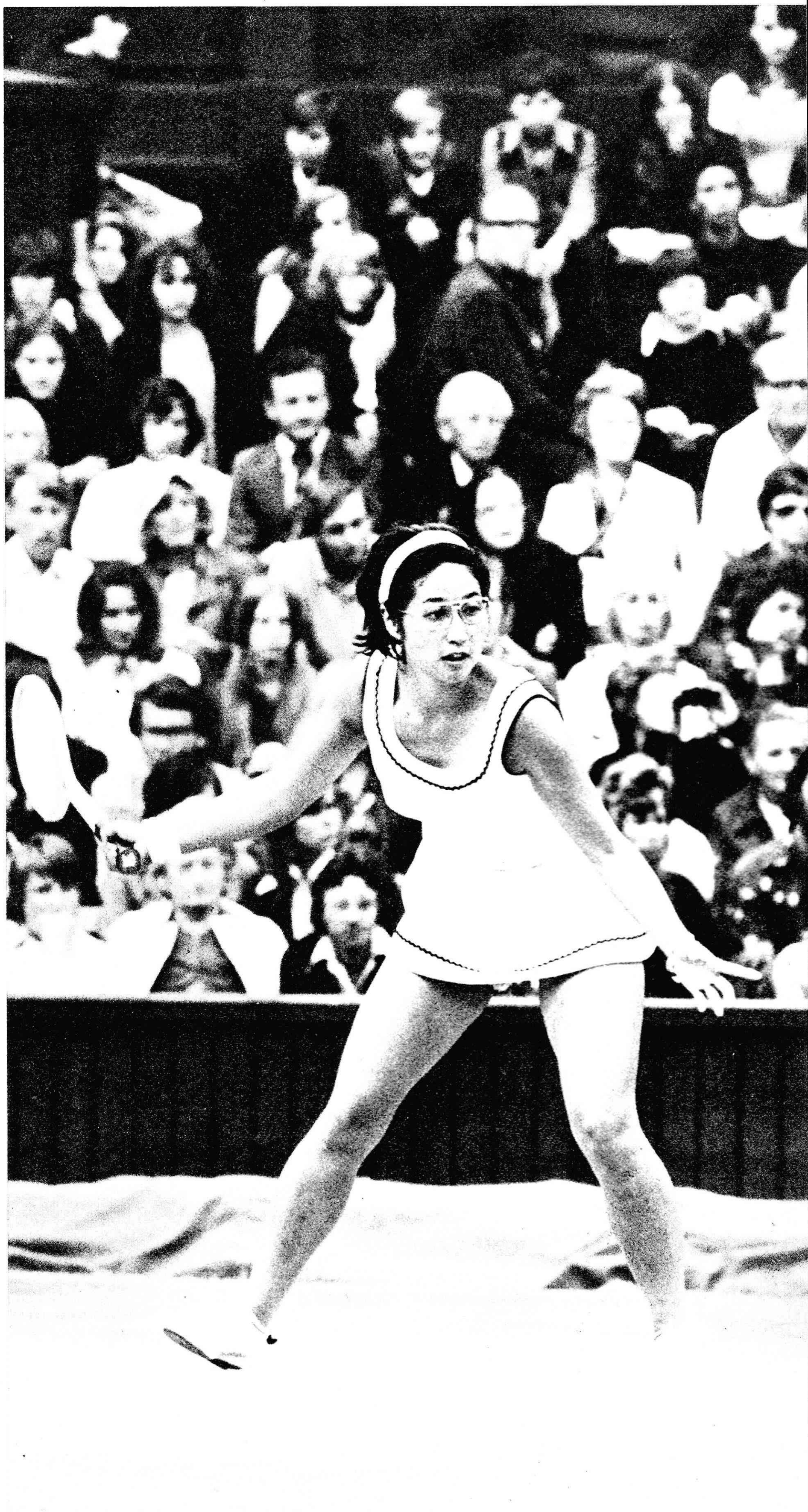
Kazuko told me that at the present moment, tennis is her whole life. But at home, she is an ordinary girl. Although she says that she is a poor cook, her parents said Kazuko sometimes prepares meals for them. She likes to listen to records and her favorite singers are the Carpenters and Neil Diamond.

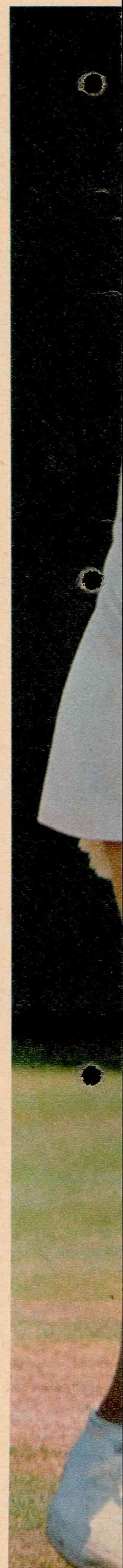
Her father says perhaps it is high time that Kazuko thought about things other than tennis such as, for example, marriage, but it seems that right now, the Japanese Queen of Tennis considers tennis as her one and only love. (M.I.)

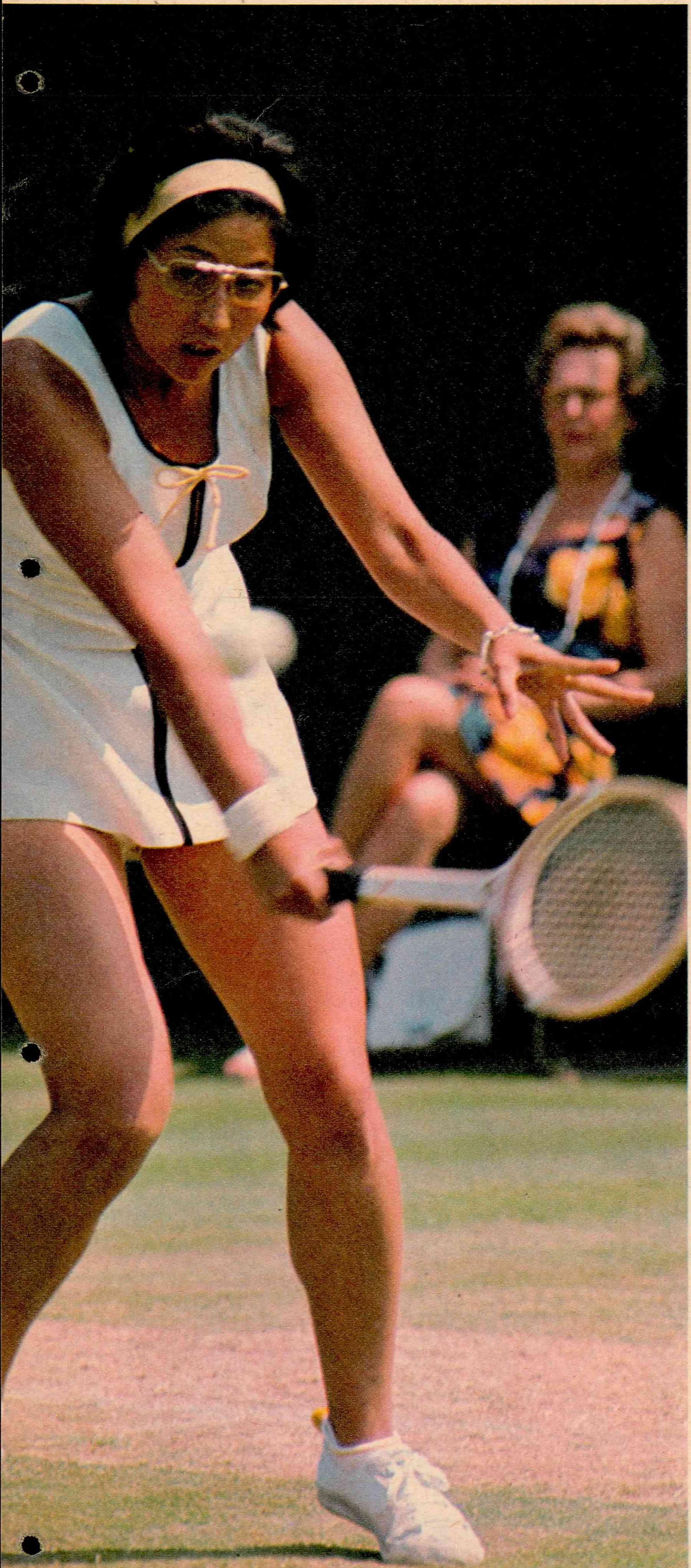


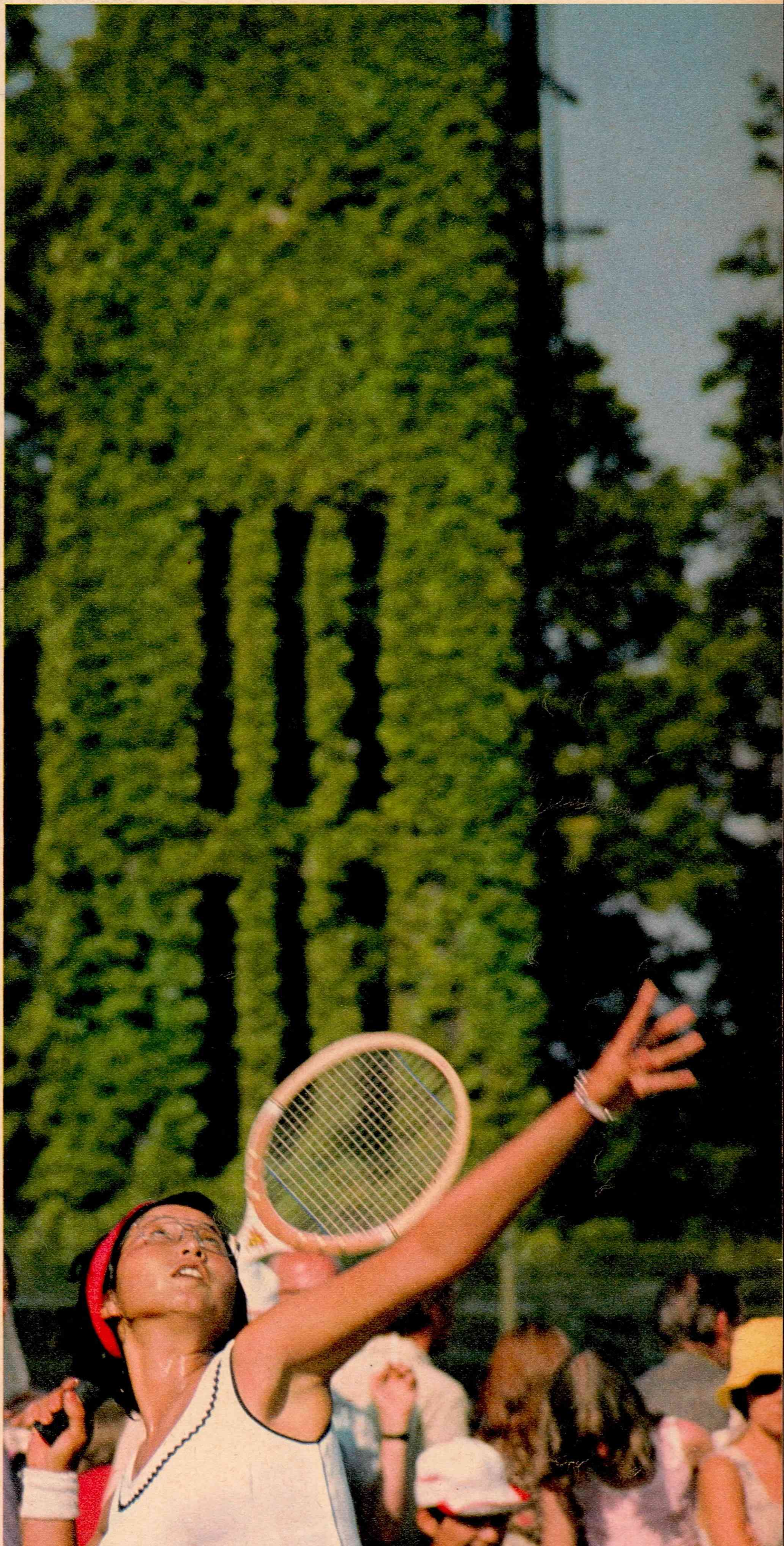


Kazuko prepares for a forehand stroke at Wimbledon.







Opposite page: Kazuko Sawamatsu, taking a receiving posture, looks a bit tense during tournament play. Above: Kazuko in action at Wimbledon. Right: A good serve is what counts at a big tournament.





Left: Kazuko relaxes in the yard of her Nishinomiya home. Above: She looks like an ordinary girl when she works in the kitchen.

Below: Sawamatsu family reunion. From left Tadayuki, husband of Kazuko's sister Junko, Junko, little Naoko, Kazuko's niece, Kazuko, mother Yasuko and father Yutaka. Bottom: Kazuko with one of her young admirers at a tennis clinic sponsored by a department store.





Photos by
Masamichi Sumiyoshi
(Pages 32, 36, 37)
Akio Matsumoto (Color pages)
Eiichi Kawatei (Page 33)

Current Topics

Korea-Japan Voyage By Archaistic Boat

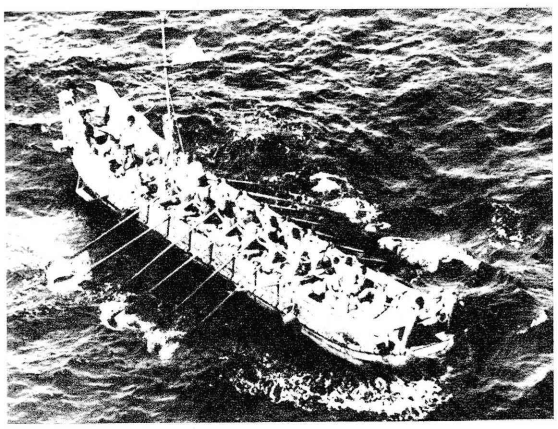
A wooden rowboat, 16.5 meters long and 2.2 meters wide, completed a 1,100-kilometer voyage from Korea to Japan across the Japan Sea and reached Hakata Port in Kyushu (southern Japan) on August 5.

The voyage of the boat, "Yasei-go," was a joint adventure planned by Korean and Japanese historians to trace the sea route from the continent to Japan in ancient days as recorded in an old Chinese book titled "Gishi Wajin-den."

The history book suggests that trade was conducted between Korea and "Yamatai-koku" — an independent province in Kyushu. The rowboat cruise was undertaken to confirm if the Korea-Japan sea traffic was feasible with the limited navigational facilities supposed to have been available in the third century.

The Yasei-go left Inchon Port near Seoul on June 20 with a Korean crew and was turned over to a Japanese team at Pusan Port. The Japanese crew consisted of 20 students of the Shimonoseki College of Fishery of the Agriculture-Forestry Ministry.

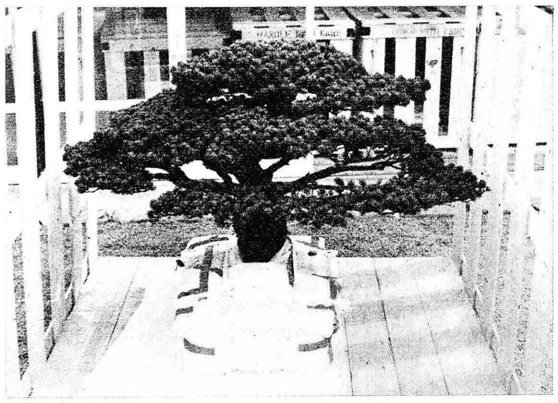
Rough seas and winds sometimes harassed the crew and once the boat had to be towed by an escort ship. It took 46 days for the wooden vessel to reach its destination.



"Bonsai" Documentary — Gift to U.S. Bicentennial

A documentary film entitled "Bonsai Crosses the Sea," prepared as a gift to the Americans on the occasion of the United States bicentenary next year, has recently been completed and shown in a preview in Japan. Bonsai, the traditional culture of dwarf trees, is a unique horticultural art indigenous to Japan.

The film concerns the plan of John L. Creech, head of the National Arboretum in the U.S., to hold an exhibition of Japanese Bonsai to help mark the U.S. bicentennial. It shows how the Japan Bonsai Association, in response to the American's



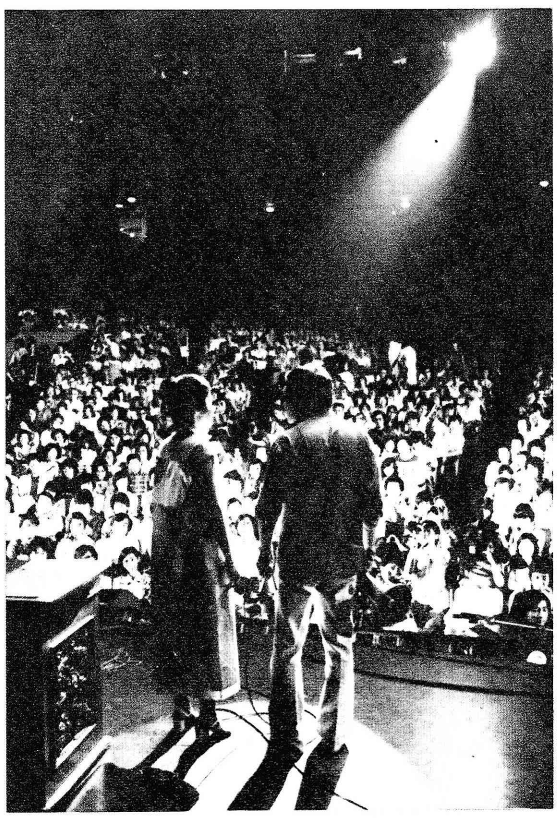
suggestion, chose 53 Bonsai items and shipped them to the U.S. last spring. The film introduces the art of Bonsai in an easy-to-understand fashion and depicts the cooperative efforts made by Japanese and Americans for promoting international friendship by sending Bonsai to the U.S.

The film, produced by the Japan Bonsai Association, is a color documentary, which runs 30 minutes.

24-Hour Discussion Session on Postwar Events

A 24-hour-long marathon session of discussion on the developments since the end of World War II was held at the Shinjuku Koma Theater in Tokyo on August 13-14.

Sponsored by the Japan Journalist Club, the



marathon session was designed to find new meanings to major historical events in the postwar period through free discussion and lectures.

The participants included Ichio Asukata, Mayor of Yokohama, Kozo Sasaki, former chairman of the Japan Socialist Party, Takeo Kimura, a Liberal-Democratic member of the House of Representatives, Hideo Den, a Socialist member of the House of Councillors, and Rinjiro Sodei, a political critic.

Japan's Prime Minister Receives Honorary Law Degree in U.S.



Japanese Prime Minister Takeo Miki made an official visit to the United States from August 2 to 11. On August 8, a few days after his two-day talks with U.S. President Gerald Ford, he was invited to Columbia University. The university's president, William J. McGill, presented Mr. Miki with an honorary Doctor of Laws degree. The smiling lady in the center is the Prime Minister's wife, Mutsuko. (Photo: UPI-Sun)

Matsushita Develops New Headphone System

Matsushita Electric, a leading Japanese electric appliance manufacturer, has recently come up with an "ambience-phone" utilizing a new headphone system. The new system was developed through the company's sound control techniques which faithfully reproduces sound.

The ambience-phone does away with a defect inherent in conventional headphones when a person listens to tape recordings, stereo or electronic organ with a conventional headphone, the sound concentrates inside the listener's head and the listener becomes exhausted after long listening.

Matsushita succeeded in remedying this defect by converting headphone sound into natural sound by use of a record utilizing a special recording system. In doing this, Matsushita combined the



headphone with a newly developed sound controller, and without using the above-mentioned special recording system, succeeded in reproducing sounds, heard through the headphone, that appear to come from an ordinary speaker.

The new headphone is made up of an ambience controller and a newly designed headphone. No special records are necessary. The new headphone can be used in listening to ordinary records and broadcasts. Matsushita claims that its product is the first of its kind ever developed in the world.

Matsushita displayed its "ambience-phone" at the International Radio and TV Exhibition held in Berlin in the beginning of September this year.

The product will be marketed in November this year. The domestic price of the controller is expected to be ¥19,800 and that of the headphone ¥13,500.

Honda's "Toy Bike" Proves A Hit



Amid a generally gloomy atmosphere in the Japanese automotive industry, a major automaker is elated over the explosive sales of "tiny toy bikes" developed and marketed by its subsidiary as part of the parent firm's effort to diversify its operations. The sales may even run up to as high as 8,500 million yen by the end of the year.

The automaker is Honda Motor Co., and the product is the "Roller Through-gogo," a bicycle driven by the kick of a foot.

The "Roller Through-gogo" has the same driving system as that of conventional bicycles, but a novel point is that the pedal has only to be kicked by a foot. The reason the toy bikes have caught on well among small children seems to be that they can be driven ahead by such a simple motion. Another obvious reason is that the price is only 5,500 yen — very moderate for ordinary parents. The toy bikes have also proved a hit in other countries. Of this year's production target of 1.5 million units, 500,000 units are to be exported to Europe and the United States.

Japanese Wins Back World Skipping Title

A 37-year-old Japanese clerk who won, and then quickly lost, his world skipping title, earlier this year, won the honor back in less than a month on July 22.

Katsumi Suzuki of Kumagaya, Saitama Prefecture, established a new world record in skipping on May 29 as reported in the last issue of Japan Illustrated. His record was broken only a month later by American challenger Barry Silberg, 32, of Milwaukee. Suzuki challenged the champion and regained the title on July 22 by making 48,169 turns in five hours and 11 minutes.

He set his earlier record on May 29 with 37,427 turns in four hours, 22 minutes and 50 seconds. Silberg broke this record with 43,473 turns in five hours.

When Suzuki established the previous record, he jumped on the dirt garden of his home. This time, however, he chose the Municipal Exhibition Hall to skip on the boarded floor which he thought would make skipping easier. He began rope skipping at 4:50 a.m. and kept up the grim exercise mechanically and silently. Shortly past 10 a.m., he finally surpassed Silberg's record and ceased jumping at 10:01 a.m.

Upon regaining the world title, Suzuki confidently said: "Mr. Silberg is reportedly planning to come to Japan in October. I am ready to take up the gauntlet."

An endless skipping contest seems in store for the two arch-rivals.

ESTABLISHMENTS THAT ARE THE TALK OF THE TOWN

Current Topics

World's 2nd Longest Tunnel Opened to Auto Traffic

The world's second longest tunnel was opened to motor traffic in the central highlands of Japan's main island on August 23.

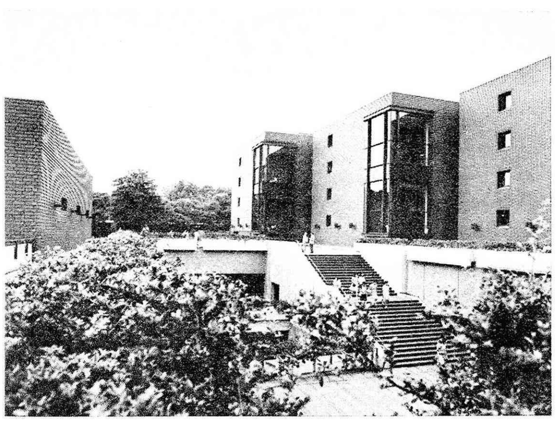
The Enasan Tunnel is 8.5 kilometers long and straddles the border between Gifu and Nagano Prefectures. It ranks second in the world after the 11.6-kilometer-long Mont Blanc Tunnel running across the French-Italian border.

With the completion of the Enasan Tunnel, a new section of the Chuo Expressway was opened between Nakatsugawa and Komagane interchanges. The motor highway will eventually be extended to Otsuki in Yamanashi Prefecture and form an important traffic artery linking Nagoya and Tokyo across the central mountain region of the main Japanese island.

Construction of the tunnel took eight years and ¥34,000 million.

New Art Museum Opened

The New Metropolitan Museum of Art was opened on September 1 in Ueno Park, Tokyo, where varied cultural institutions cluster in thick verdure, including the National Museum, Science Museum, the Museum of Western Art, the Tokyo University of Arts, the Tokyo Metropolitan Festival Hall, the Metropolitan Museum of Art and Ueno Zoo. The new museum has come as an added boon to art lovers with the opening of the annual season of art.

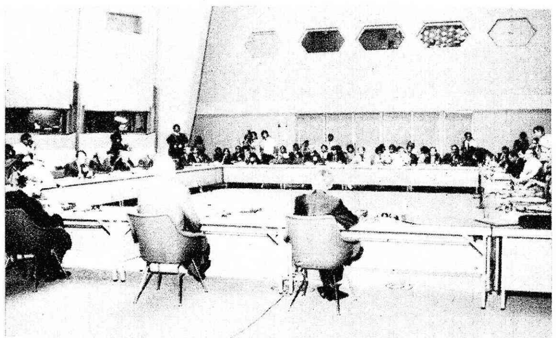


The new museum of art is a two-story ferroconcrete structure with three basement floors. Complete with an air-conditioning system, it has a building area of 6,844 square meters and a total floor space of 32,000 square meters. Its total wall length of 3,318 meters is about 40 per cent larger than the 2,335 meters of the old Metropolitan Meseum of Art. Moreover, although the old museum is designed merely for renting space for art exhibitions based on public participation, the new museum has, in addition, halls for the museum's independently planned exhibitions and art studios for renting to Tokyo citizens under the Metropolitan Government's plan to promote art education. The old museum will be demolished in the future.

In recent times, an increasing number of art shows have been held at department stores and private art galleries. But the opening of the new art museum will now make it possible to stage large-scale specially planned exhibitions on a sustained basis.

The new museum opened with the Inten (the Japan Art Institute Exhibition, the oldest private art exhibition in the country with six decades of history), which got under way on September 2. A series of exhibitions is planned there during the autumnal art season.

World Peace Conference of Scientists and Scholars



The 25th Pugwash symposium was held from August 28 to September 1 at the Kyoto International Conference Hall to discuss the roles that scientists and scholars should play for world disarmament.

The opening speech was delivered by Dr. Hideki Yukawa, winner of the Nobel Prize for Physics in 1949, who has been a leader of the Pugwash group in Japan since the first meeting at Pugwash, a small village in Canada, 18 years ago. He said that complete nuclear disarmament was necessary for mankind to survive, and that the ultimate target should be the establishment of a world system in which the security of all countries would be guaranteed without possession of weapons.

Twenty-five experts in physics, philosophy, political science and economics from 16 countries attended the symposium. As the host country, Japan sent 11 delegates including Dr. Shin-ichiro Tomonaga, another winner of the Nobel Prize for Physics (in 1965). Among the participants in this year's forum were four delegates from African countries and representatives from three international organizations.

Iriomote Wild Cat Filmed

The "Iriomote Yamaneko" is said to be the most primitive of the some 40 species of wild cat that survive in the world today.

The skull and fur of a strange wild cat were found at Iriomote Island of Okinawa Prefecture by writer Yukio Togawa in 1965. It was identified as a new species in the cat family and named *Mayailurus Iriomotensis* Imaizumi (Iriomote Yamaneko in Japanese).



The wild cats of Iriomote Island have attracted many zoologists, photographers and animal enthusiasts from the mainland since then. Yet the cats are rarely seen or photographed, because they are very cautious. They live in deep forests in the day and hunt rats, snakes and lizards at night.

This summer, however, a group of seven members of the Japan Wild Life Research Center succeeded in filming the animal with a 16-mm color movie camera. Eighty-watt illumination was the utmost limit for lighting. The success was a fruit of consecutive efforts by ardent students including Shigeki Yasuma, postgraduate student of the University of Tokyo, who has been studying the behavior of the species at its habitat for more than ten years.

The group, mostly consisting of university students and photographers, took 500 feet of color film, the length for 15-minute projection. The film was shown at the Gakushi Kaikan hall on September 3. The movie features an infant cat attacking and devouring a decoy hen.

A grown-up cat is 80-90 centimeters long including its typically fat and round tail. It has four short black legs and a long body with vague puma dotts on its dark-brown skin. The eyes are encircled with white rings. The nose, the end of which is wet and larger than that of an ordinary cat, has a clear white line on each side. (Photo: S. Yasuma)

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